

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3759.

SATURDAY, NOVEMBER 11, 1899.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—The SECOND MEETING of the SESSION will be held at 22, SACKVILLE STREET, PICCADILLY, on WEDNESDAY NEXT, November 15. Chair to be taken at 5 p.m. Antiquities will be exhibited, and the following read:—  
"A Hamble in Devon," by T. CANN HUGHES, Esq. M.A.  
"George Patrick, Esq. R.I.B.A."  
Rev. H. J. DUKINFIELD ASTLEY, M.A. Sec.

**ROYAL HISTORICAL SOCIETY.** (Incorporated by Royal Charter.)  
Patron—HER MAJESTY THE QUEEN.  
President—A. W. WARD, LL.D. Litt.D.

THURSDAY, November 16, 5 p.m. at ST. MARTIN'S TOWN HALL, CHANCERY CROSS, the following Paper will be read:—"The Battle of Dunbar," by C. H. FIRTH, M.A.  
HUBERT HALL, Director and Hon. Sec.  
115, St. Martin's Lane, London, W.C.

**THE FOLK-LORE SOCIETY.**—The FIRST MEETING of the SESSION will be held at 22, ALBEMARLE STREET, PICCADILLY, on WEDNESDAY, November 15, 1899, at 5 p.m., when a Paper, entitled "PRE-EXISTENT RELIGION," will be read by Mr. R. H. MARRETT.  
F. A. MILNE, Secretary.  
11, Old Square, Lincoln's Inn, November 6, 1899.

**WEST LONDON ETHICAL SOCIETY, Empress Rooms, Royal Palace Hotel, High Street, Kensington.**  
LECTURE TO-MORROW (SUNDAY) MORNING, 11 A.M., by Dr. STANTON COIT, on "THE DYNAMICS OF DEMOCRACY."

**ROYAL SOCIETY OF BRITISH ARTISTS.**  
SUFFOLK STREET, PALL MALL EAST, S.W.  
112th EXHIBITION NOW OPEN, 10 till 6. Admission 1s.  
T. F. M. SHEARD, M.A., Hon. Sec.

**ROYAL ACADEMY OF ARTS.**—NOTICE IS HEREBY GIVEN that the President and Council will proceed to ELECTION on TUESDAY, November 28, a TURNER ANNUITY. Applicants for the Turner Annuity, which is of the value of 500, must be Artists of repute in need of aid through the unavoidable failure of professional employment or other causes. Forms of application can be obtained by letter addressed to the Secretary, Royal Academy of Arts, Piccadilly, W. They must be filled in and returned on or before SATURDAY, November 25.  
By Order.  
FRED. A. EATON, Secretary.

**AUTHORS' CLUB.**—The Secretary begs to inform the Members that APPLICATIONS for SEATS at the DINNER to Mr. LESLIE STEPHEN on MONDAY, November 13, should be SENT IN ON OR BEFORE SATURDAY, November 11.  
The Authors' Club, 5, Whitehall Court, S.W.

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THOS. THORP, Secretary.

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F. W. SHURLOCK, B.A. D.Sc., Principal.

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at Loseley, and the volume of 'Letters to Certain Persons of Honour,' put together by Sir Toby Mathews, and published, also by the younger Donne, in 1660. All these have been digested, set as far as possible in chronological order, and incorporated in the text of the compiler's narrative. So treated, they form a fuller chronicle than one could reasonably have looked for of the life of the writer from his thirtieth year onwards. Some of them, indeed, are intimate documents, such as few great men have left to a curious posterity. We cannot help quoting the following, which, though the circumstances in which it was written are entirely enigmatic, is remarkable and even startling in the vividness of its psychological revelation:—

"To Sir Henry Goodyer.

"SIR,—I speak to you before God, I am so much affected with yesterday's accident, that I think I profane it in that name. As men which judge nativities consider not single stars, but the aspects, the concurrence and posture of them; so in this, though no particular past arrest me, or divert me, yet all seems remarkable and enormous. God, which hath done this immediately, without so much as a sickness, will also immediately, without supplement of friends, infuse His Spirit of comfort, where it is needed and deserved. I write this to you from the Spring Garden, whither I withdrew myself to think of this; and the intenseness of my thinking ends in this, that by my help God's work should be imperfect, if by any means I resisted the amazement.—Your very true friend,  
"J. DONNE."

Viewed as an edition of the letters—which, of course, it is as well as a life—the book before us is open to one or two criticisms. Obviously no modern editor could preserve the order of the 1651 volume, for which the copy appears to have been set up in haphazard bundles just as it reached the hands of the collector. But Mr. Gosse would have consulted the needs of students by either giving a reference in his foot-notes to the page of that volume upon which each letter occurs, or else supplying such information in an index of openings. Then, again, he fails to name the provenance of two or three of the letters which he quotes for the first time; he mentions a letter in Lord Bath's collection which he does not print at all; and he has unaccountably omitted to include two letters already printed in Mr. Kempe's 'Loseley Manuscripts,' one, at least, of which would have enabled him to correct a paragraph in his text. Yet a fourth letter which does not find a place was written from Montgomery Castle to Sir Robert Harley in 1613, and is calendared in the Fourteenth Report of the Historical Manuscripts Commission. On the other hand, the experience of an attempt at solving the delicacy of the biographer's labours in rearranging the letters and the accuracy with which, on the whole, he has accomplished the feat. Many of these letters are undated; of others the dates, possibly added by the younger Donne, are obviously wrong. In most cases the recipients are only indicated by initials, which also are often unidentifiable or incorrect. Nevertheless, there now remain but few to which, through a careful study of internal evidence, a demonstrable, or at least a plausible, date has not been assigned. Of course Mr. Gosse does not

invariably carry his critics with him. A certain number of his dates, both for letters and for poems, might be easily challenged. Space will here permit of reference to only one; that is the famous verse-letter or elegy written to a woman who had proposed to accompany the poet on a foreign journey dressed as a page. Mr. Gosse assigns this to 1606, when Donne almost certainly went abroad, and says: "It was doubtless on this occasion that Mrs. Donne jestingly proposed to accompany her husband in the dress of a page." Now we are willing to make the assumption that the poem, which is only headed 'Elegy on his Mistress,' was addressed to Mrs. Donne; but we feel sure that if Mr. Gosse will look at it again he will agree that it cannot possibly have been written in 1606. Here are the closing lines:—

O stay here, for for these  
England is only a worthy gallery,  
To walk in expectation, till from thence  
Our greatest King call thee to His presence.  
When I am gone, dream me some happiness,  
Nor let thy looks our long-hid love confess,  
Nor praise, nor dispraise me, nor bless nor curse  
Openly Love's force, nor in bed fright thy nurse  
With midnight's startings, crying out, "O! O!  
Nurse, O! my love is slain! I saw him go  
O'er the white Alps alone; I saw him, I,  
Assail'd, fight, taken, stab'd, bleed, fall and  
die."

How can the phrase "our long-hid love" apply to Mr. and Mrs. Donne in 1606, five years after their marriage? And if Mrs. Donne wished at that time to leave her family and go abroad, what need would there be of secrecy? To us the poem seems clearly to belong to the period immediately before Donne's marriage, when his romantic amour with Anne More was still a secret from all her friends, and from her father in particular. The date would naturally be 1600 or 1601, and the journey was probably one of those which Mr. Gosse conjectures Donne to have taken in the service of Lord Keeper Egerton. It is an unkind fate that has buried the details of that "first strange and fatal interview" of which the poem speaks, and which was fraught with such momentous consequences to the whole career of Donne.

Originally the life of Donne was to have been written by Mr. Gosse and Dr. Augustus Jessopp together. The collaboration broke down because Dr. Jessopp "has never been able to feel much enthusiasm for Donne as a poet," while to Mr. Gosse, "even to his last seraphical hour in his bedchamber at St. Paul's, Donne is quintessentially a poet." Dr. Jessopp wrote, as will be remembered, a brief sketch of Donne as a "leader of religion," and in the preface he gracefully resigned the larger task to his friend. This is as it should be. Donne was wanton and imaginative in his youth; he was imaginative and spiritual in his graver years; but throughout it was the exercise of the imaginative faculty on the material supplied now by amorous, now by religious experience, that dominated wantonness and spirituality alike. A capacity to follow with sympathy every manifestation of Donne's imagination is the first necessary qualification of his biographer. This Mr. Gosse possesses in an eminent degree, and, without irreverence, one may suspect that Izaak Walton did not possess it. Walton's 'Life' is an extension of his 'Elegy':

it is in no sense a biography. The austere and saintly Donne, whom he knew slightly, as a favoured linendraper may know a dean, he threw back, unconscious of the idealization, over half a lifetime. Donne himself was not likely, in familiar conversation, to dwell on all the past, nor was Walton the man to stir the sleeping waters of scandal. The result is that, except so far as the closing years are concerned, Walton's Donne differs *toto calo* from the Donne of scientific biography, as represented by Mr. Gosse. Certainly Mr. Gosse will not idealize. If he is to paint Donne at all, he must paint him as he was, with the frailties, the worldliness, the morbidities, that not for the first or the last time accompanied his rare gifts of genius and character. Frankly, in reading Mr. Gosse one has to forgive Donne much, and perhaps less even the full-blooded licence of his early years than the undeniable streak of ignobility in his middle age. The Victorian is not the Jacobean conception of the social hierarchy; yet it goes against the grain to find Donne writing really fine verse to countesses in the hope that they will pay his debts, and still more to find him doing dirty work for so poor a wretch as the Earl of Somerset. We hope that we are right in an impression that in dealing with Donne's relations with Somerset and the Essex divorce his new biographer has to some extent mixed him up with his namesake Sir Daniel Donne, who, as Dean of Arches, was naturally a member of the commission which tried the case. Mr. Gosse's analysis of the process which turned Donne from a worldly into a religious man is remarkably interesting. He will not allow that it is from Donne's ordination that the spiritual phase in his career dates. For some years after that event he was doubtless a sincere and becoming clergyman enough, to the level of the Jacobean ideal; he was not yet sanctified. There was a turning-point; it came in 1617 with the death of his wife:—

"Those who are in the habit of observing the religious life of others with attention are familiar, in whatever temper they may regard it, with the spiritual phenomenon which is known as 'conversion.' It is not a matter of conviction or works, though the first may produce and the second result from it; nor is it in any degree universal among those who are eminent for piety and unction. It may come to the most and to the least instructed; it is a state of the soul, a psychological condition abruptly reached by some, and not reached at all by many. Some pass into it who afterwards pass out again into indifferentism; some never experience the sudden advent of it, although their fidelity to the faith persists unshaken. There is abundant evidence to show that this condition or crisis was passed through by Donne in the winter of 1617; that at that time he became 'converted' in the intense and incandescent sense. At that juncture, under special conditions, and at the age of forty-four, he dedicated himself anew to God with a peculiar violence of devotion, and witnessed the day-spring of a sudden light in his soul."

As a small confirmation of what is here said, we may point out that the characteristic subscription of all Donne's later letters to his more intimate friends—"your servant in Christ Jesus"—does not make its appearance at all between 1615 and 1617, although it becomes very frequent immediately after that date.

For the earlier period of Donne's life there are, unfortunately, no letters available, and research has been unable to discover documentary sources of information which may serve to supply the gap. Yet this is just the period during which his most individual and pregnant poetry, the amorous lyrics and elegies, was written. That poetry is, on the face of it, poetry which has been lived. It is only natural to scan it closely and curiously in the hope that it, too, may yield up its biographical secret. There can be little difficulty, we think, in distinguishing two well-marked groups of these love poems. The earlier consists of poems of extreme youth, poems which betray the boy cast loose upon the stream of the senses and the sentiments with little rudder or anchor of the conscience, and which are shot through and through with a cynicism perilously near the borders of insolence:—

I can love her, and her, and you, and you,  
I can love any, so she be not true.

The later is of a chastened mood—tender, delicate, sincere. One connects it inevitably with the long romance of Donne's married life, beginning with the "strange and fatal interview" already referred to, and ending only with those desperate weeks of mourning that proved so critical a turning-point in his spiritual history. Mr. Gosse would go further, and would place between these two groups yet a third, in which he believes that he can discern the outlines of yet another personal relation which had a profound influence on the young poet's development. About 1596, he thinks, Donne fell in love with a married woman. This proved a far more serious affair than any of his previous "light of love" adventures:—

"If the moralists will allow us to say so, his ethical ambition had risen a grade, from the pursuit of woman as a species to the selection of one who should present herself to his imagination as the symbol of the feminine."

With remarkable ingenuity the biographer traces the progress, the rise, and fall of this supposed passion, and it is only after a hard rub of the eyes that the reader realizes on how very little, after all, the conjecture is based. It depends, it would seem, upon an entirely arbitrary putting together of poems which are not linked by any external signs of position or local colour, and which, although they may all refer to one amour, may just as well, for anything that is known, refer to half a dozen. It is to be feared that, for once in a way, the passion to reconstruct has tempted Mr. Gosse from his usual discretion.

Mr. Gosse has the good fortune to be able, in the course of his work, to add a few items to the sum of Donne's known poetry. A manuscript which was formerly in the Westmoreland Collection, and which, perhaps, originally belonged to Donne's friend Rowland Woodward, contains a certain number of epigrams, verse-letters, and the like, not found elsewhere. It also contains a series of 'Holy Sonnets,' three of which were for some reason omitted from the printed editions. Mr. Gosse finds this reason in their "Romanizing" tendencies. Be this as it may, they are interesting, both in themselves and as a means of dating the series of which they form a part. One of them refers quite unmistakably to the death of Donne's wife, and it is therefore clear that these are not the "holy hymns and

sonnets" sent by Donne to Magdalen, Lady Herbert, in a letter written in 1607. Those sonnets must, we fear, be lost, while these date from a decade later. Of the three new sonnets the editor has already, to borrow his own fine distinction, published one and printed another. Here is the third, a not uncharacteristic example of Donne's love for tearing an analogy to shreds:—

Oh, to vex me, contraries meet in one;  
Inconstancy unnaturally hath begot  
A constant habit; that, when I would not,  
I change in vows and in devotion.  
As humorous is my contrition  
As my profane love, and as soon forgot,  
As riddingly distemper'd, cold and hot;  
As praying, as mute, as infinite, as none.  
I durst not view Heaven yesterday; and, to-day,  
In prayers and flattering speeches, I court God;  
To-morrow I quake with true fear of His rod.  
So my devout fits come and go away,  
Like a fantastic ague, save that here  
Those are my best days when I shake with fear.

We have ventured to emend the eighth line, which Mr. Gosse prints:—

As praying as mute; as infinite as none.

These volumes are enriched by almost all the available portraits of Donne, and the reader would have been grateful for a critical note upon them. The frontispiece to the second volume is said to be "from the original painting in the Deanery of St. Paul's." The painter's name is not mentioned. How far is this authenticated? There is a copy or replica, if it is not the original, in the Dyce Gallery at South Kensington—it ought to be in the National Portrait Gallery—which is ascribed to Cornelius Jonson. One or other of these portraits, which represent Donne at the age of forty, with full moustache and beard, was engraved by Peter Lambert or Lombart for the 'Letters' of 1651, and also, as we judge from Mr. Gosse's description, although the engraving is not before us, by Merian for the 'LXXX. Sermons' of 1640.

There are several other points through which we would gladly follow the biographer. We should like to qualify his assertion of Donne's practical independence of all the poetical influences existing in England when he began to write by the suggestion that his elegies and epigrams must owe some inspiration to the joint volume of epigrams and translations from Ovid's 'Amores' published by Marlowe and Sir John Davies, and that if any English master influenced him it was probably Marlowe, whose famous pastoral he certainly imitated, or, if you will, parodied. But space is lacking for the development of this theory. We can only conclude by once more expressing our sense of the debt which English letters owes to Mr. Gosse for his faithful presentment of one of its most unparalleled and fascinating personalities.

*In Moorish Captivity: an Account of the Tourmaline Expedition to Sus, 1897-8.*  
By Henry M. Grey, a Member of the Expedition. (Arnold.)

THE public story of the ill-starred Tourmaline expedition has already faded, in all probability, from the memories of most men. It may suffice to recall that a certain Major Spilsbury had been persuaded there was a fine opening for trade with the warlike and little-known tribes that inhabit the district of Sus, south of the Great Atlas. He was



told that these tribes owed no allegiance to the Sultan of Morocco, although the ruffianly troops of that potentate frequently harried them and endeavoured to levy taxes; that all their trade with the outer world had to be conducted through Mogador, and so was subject to ruinous Moorish imposts; and that they longed for direct commercial intercourse with Europe—with Britain for preference. The trade prospects were painted in the gaudiest colours; and to realize them the Globe Venture Syndicate was formed in the City of London. Major Spilsbury and his informant then visited Morocco in great style, sought the Sherrefian presence, and desired permission to trade with Sus—a permission which was surely unnecessary if the Sus tribes were independent. The Moorish Government would have nothing to do with the major's commercial schemes, and even refused him protection if he visited so wild a region. Nevertheless he persisted, and with as much secrecy as possible prepared his expedition. The British Foreign Office, however, was kept informed of his doings, and took pains to impress upon him that if he ventured into Sus it would be at his own risk. The Moorish Government also was made cognizant by its agents of the progress of the expedition; and preparations were made to prevent its landing, or to arrest it on the threshold of Sus—warlike preparations which are not to be wondered at, seeing that the cargo of the *Tourmaline* was known to consist mainly of firearms and ammunition. In the event, the expedition was baffled both by sea and land, and certain members of it fell into the hands of Kaid El Giluli, who had been dispatched against it.

It is with the adventures and the treatment of these prisoners for a hundred days that Mr. Grey's book is concerned; and let it be said at once that it is of exceptional, almost unique interest. Many books have been written, especially in recent years, about the Moors and their country, but there are only two which can be considered as the equal of Mr. Grey's in vivid intimate knowledge—the story of Thomas Fellow, of Penryn, published a century and a half ago, and the adventures of Gerhard Rohlfs, published some thirty years ago. It is no reproach against the ordinary traveller in a country like Morocco that if he sees anything at all of the life of the people it is merely some polite or ceremonial side deliberately presented to him, or the phases of the market-place. To know people like the Moors intimately, at their best and at their worst, it is necessary to be subject to them, as Fellow was and as Mr. Grey has been, or to adopt their life and be like one of themselves, as was Rohlfs. Mr. Grey seems to be scarcely grateful enough for the accident which made him a Moorish captive, and set him in the way of observing and reporting phases of life which many an enthusiastic traveller or writer would gladly surrender his liberty for a while to see and know. It is, of course, one thing to abandon liberty of set purpose, and another to have it violently taken away, and Mr. Grey is painfully conscious of the difference. Neither the Foreign Office, however, nor even the Moorish Government, nor the Kaid El Giluli, ought to be so indignantly and bitterly reproached as they frequently

are in these pages. In defiance of all warning, Mr. Grey—or Major Spilsbury for him—thrust himself into a most dangerous situation; and if the Foreign Office seemed somewhat indifferent to the fate of him and his companions, and if the Moorish authorities treated them as men who had tried to foment rebellion among certain of the Sultan's subjects, it is hard to see what real ground there is for complaining about it.

But apart from these occasional lapses into anger and reproach, Mr. Grey writes with fairness and good temper of all he saw and endured. For three months he and his companions were dragged about in the company of the Kaid El Giluli, who was raiding and "eating up" the northerly parts of the Sus district, or they were detained in the Kasbah of the Kaid in his province of Ha-ha, to the south-east of Mogador. The following may be taken as a fair sample of Mr. Grey's vigorous descriptions:—

"A fat old man of between sixty and seventy years of age, with a short, white, pointed beard and fair complexion, he gave no suggestion of being the fierce and intrepid warrior that the stories of the *Shooyas* had depicted him; yet it was said that in battle he displayed the activity of a young man and the courage of a lion. His face wore an almost benevolent expression, and I thought I detected the embryo of a smile upon his thin lips as we ranged ourselves before him. What struck me most was that his eyelids were darkened with *kohl* just under the lashes, his cheeks were painted like those of some old Jezebel of the streets at home, and the tips of his nails were stained brown with henna. His dress was superior to anything I had yet seen in the country; his *jelaba* was of cashmere of the finest possible texture, having almost the appearance of white silk, ornamented with a broad olive-green scarf, over which he wore a *sulham* of dark blue melton. On his bald or shaven head, of course, he wore a large white turban. Such was Kaid Said El Giluli."

This benevolent-looking semi-barbarian chained his prisoners by the neck or by the ankle, fed them scantily or not at all, and kept them in cold by night, and in filth always. Although mules or asses were to be had, he made them ride on baggage camels, that they might be the better exposed to the gaze of spectators and enjoy greater discomfort; and how uncomfortable a seat on a camel can be Mr. Grey well suggests:

"The sensation has been likened to that which would be felt by mounting a stool placed on a springless cart driven over a ploughed field. I found it all that, and more. Next to walking barefoot in chains, riding on camel-back is, in the eyes of the Moors, the worst degradation they can put upon their prisoners."

The prisoners endured extraordinary hardships and insults, both of which—we grant Mr. Grey—become intolerable when inflicted by men whom you despise. There was, however, one Moor in authority who was not only consistently kind, but even generous to the prisoners—and his name deserves to be written with Abou Ben Adhem's in the Book of Gold—the Kaid Mohammed Bel F'kuk. He was a jovial gentleman who had seen better days: he had once been governor of a province, but, by one of those sudden turns of the wheel of Fortune common in Morocco, he had been reduced to the rank of a mere captain in the Sultan's army.

In fine, let it be said that Mr. Grey, while he has observed shrewdly and remembered clearly, has set down nothing in malice, but all with good humour and sprightliness. He is sometimes sore and angry, as we have said, but that is not to be wondered at, and only adds verve to his writing. Altogether his book commends itself as of great human interest, and as one of the very few good books about Moorish life.

*John Hookham Frere and his Friends.* By Gabrielle Festing. (Nisbet & Co.)

NEARLY everything that was worth telling, or at any rate procurable, about the desultory career of Hookham Frere appears to have been told more than a quarter of a century ago in the late Sir Bartle Frere's memoir of his uncle, and it is only about a few of the brilliant trifer's many friends that Mrs. Festing obtained much that is interesting from the "old chest" she had an opportunity of ransacking. The three letters from Nelson which are here printed, for instance, might very well have been restored uncopied to the "bundle labelled 'Miscellaneous, of no importance,'" from which we are told they "fell out," and for a good deal else in this volume the same label would serve. Other parts of the book are good reading, however, especially the chapters that make us acquainted with the lady whom Frere married after more than a dozen years of discreet courtship, and those containing letters from his greatest friend.

Frere had made himself famous by his share in the *Anti-Jacobin*, and, as British envoy at Lisbon, was proving his unfitness for serious work in politics, even for the easy-going career of a minor diplomatist, when Lady Erroll, a lively widow of thirty or so, went to pass the winter in the Portuguese capital. At first she fancied Bartle, Frere's younger brother and Secretary of Legation. "If I was to wish for a lover, I should exactly wish such a being," she said of him; "he has all the little ways to the heart." But Bartle was soon out out by "his Excellency," who was of about the same age as Lady Erroll, and with whom, as often as they were separated, she kept up a correspondence, of which the samples here vouchsafed are so entertaining that we wish for more. Having rooms at Hampton Court Palace, which she nicknamed "Old Cat Hall," and being at home in all the decorous and indecorous circles of the English Court, and of foreign courts as well, in the early years of the century, this "typical Irishwoman, careless, warm-hearted, quick-witted," sent to her "beau" gossiping reports of whatever amused or vexed her. In one, dated July, 1805, she told how at eleven in the morning Lord Melville called on her, and, finding her still in bed, told her "to get up immediately and not be so lazy and idle." "I was obliged to scold him out of my room," she went on to say, while she dressed herself before sitting down to eat a venison pasty with her guest. The letter continues:—

"Our public news is very bad indeed.....of every kind, and I think people really are alarm'd about the Invasion as they believe it likely independent of the good private information they have that the *Great Emperor* wishes to get it over before he engages in the war against



Russia. Did you know this Russian Ambassador who is arrived here from Madrid? he arrived three days ago at Thomas' Hotel in Grand Stile 33 of them altogether, and they have made such a Riot in the Hotel that three families have been obliged to take lodgings in the Sqr to get away from their Bustle and Noise, the Courier came up to the Sqr full gallop with a Jacket all over Gold Lace cracking his Whip as hard as he could and without getting off his Horse he calls out in bad English Ho! one pot Porter, 2 pot, and three, and he finished the 3 on Horseback as quick as he could one after another to the great amusement of all the John Bulls who had gathered around him by the Cracking of his Whip and his foreign look and laced Jacket. Can't you see it all? he then got off his Horse Drunk, with the 3 Pots Porter and Danced about to such a degree that the Mob laughed so much that he got into a Rage at last and with difficulty Mr. Thomas got him into the House; he ordered every Room in the House and such a Dinner as never was heard of. You can't conceive how much it amused—and foolish as it was, I write it on purpose to amuse you. Don't be affronted, trifles sometimes have entertained the most profound philosophers."

In March, 1806, she described some adventures in London:—

"I came to Town on Wednesday, and intended to go to the Antient Music, made a Bungle about my Ticket, it was too late to get it. The Drawing Room was the object yesterday, they made a mistake in my Dress, it was not deep enough for my Mourning and the glass of my Sedan Chair was not mended; looked at my Lodgings, found them Abominable. I walked all over the Town till I was Lord, how tired! Looked in upon the Dutchess of Gordon while she took off her Hoop to Dine with the Bedfords.' This was Jane Dutchess of Gordon, who rode down the High Street of Edinburgh on a pig's back in the days of her wild girlhood, and raised recruits for the new Highland regiment, when other means had failed, by allowing each man to take the shilling from between her lips. Hoops were *de rigueur* for Court dress until the days of George the Fourth, although in private life the ladies' skirts had been growing more and more scanty since the days of the French Revolution. The Dutchess insisted that Lady Erroll should return in the evening, 'and because I was very tired I went. I believe it was 4 o'clock this morning when Lady Harrington set me home here. I saw last night every Creature I ever knew. Mr. Grey, my old acquaintance made his way through the Crowd to tell me how Glad he was to see my pretty face again, he sat by me and we had a great Deal of Chat. I felt so odd sitting beside him and Mrs. Whitbread, and then the odious Whitbread Man came and joined, though I had avoided Meeting that Man's Eye for a long time yet I was obliged to be Civil because he addressed me in such a good-humoured Manner. All the New and most of the Old Lot of Monsters were there, as the Drawing Room was particularly full this Ball was so, and all the Diamonds made a very fine House look most brilliant.....I hope you will be amused with my disappointments when I came to Town, there were so Many that instead of being Angry and Cross I could not Help laughing at them all. Ainslie called twice but I was out and therefore did not see him. Good-night. I am going to bed to get all the Sleep I had lost last night. That beautiful Creature Lord Temple, and Lord Darnley Winged me Down to Supper and we made a pleasant party for ourselves at a Small Table, Lady Castlereagh made one and Really was the Naked truth as she is aptly called."

Mrs. Festing adds:—

"The Bishop of St. Alban's now possesses a miniature formerly belonging to Sir Robert

Ainslie, which is believed to represent Lady Erroll. If she really did sit for it, she need not have animadverted upon Lady Castlereagh's undress, as it depicts a coil of dark hair, an ear, a cheek, the tip of a nose, a neck, and a back undraped to the waist. Sir Robert Ainslie is said to have been a fervent admirer of the beautiful Irishwoman, and to have refrained from proposing to her because he knew that his friend was preferred. Her Ladyship held him cheap, after the manner of a woman. Frere once sent her some partridges from Roydon to tempt her failing appetite. Ainslie came to supper, and seeing her eat nearly the whole of a bird, naturally concluded that partridges were her favourite delicacy and sent her 'Constant fresh supplies.' 'The little fool could not guess that a few lines from a certain old wretch gave my supper a particular good flavour,' is all the gratitude that the Countess expresses for his kindness."

Those were early experiences in Lady Erroll's long waiting for marriage with her hesitating lover, and she enlivened her love-letters with plenty of other gossip about the famous and infamous people she associated with—politicians as well as courtiers, and notably "that Canning man," who "takes away my own man from me"—till the marriage took place in 1816. Why it was so long deferred, and why the grown-up lovers found it necessary or expedient to carry on all their flirtations and correspondence clandestinely, we are not told, though perhaps one cause was the dowager Mrs. Frere, "a right-minded, conscientious gentlewoman of the old school," who lived on as mistress of Roydon, her son's rich inheritance, till 1813, and who was likely "to resent the presence of an Irish bride." The bride and bridegroom were verging on fifty when they went to church, and, as George Frere, the steady-going member of the family, who regarded his other brothers as "very good sort of people to be unconnected with," wrote of the forthcoming event to Bartle Frere:—

"It is an Event which you must long since have expected to hear, and yet the very circumstance of its not having happened before, makes it a sort of surprise that it should happen now. Aye, dear Bartle, it is very true, and whether it is a pity or no, time must demonstrate."

Lady Erroll's health had broken down during the years of waiting, from that or other cause, and although Frere appears to have been a devoted husband, his efforts to take care of the invalid completed the spoiling of his own life as a public man which had long been in progress:—

"Frere's wedding was as unconventional as many of his other proceedings. He gave his sister Susanna great offence by not letting her know the day on which it was to take place. Lady Erroll was very anxious for George Frere's presence at the ceremony, but no intimation of the date came from the bridegroom. George, who had gone into Devonshire, concluded from intuition that it would be Thursday, September 12th, and reached town by the mail that morning just in time to join the party. The bridegroom was 'in very good humour and good spirits, took his snuff and cast his Joke like Sir Condy. His head is full of Verses which he thinks to publish, and his plan is to live at Roydon entirely and come to London no more, which he hadn't need, to be sure, for I saw the bottom of Mr. Blake's bill since January last, near to 800l.'"

"That afternoon, Mr. Murray, sitting in the little back parlour at Albemarle Street, received a visit from Mr. Frere. Being as 'much exposed

to authors' as the Duke of Wellington, Murray never allowed them to read or recite in his parlour, but 'His Excellency' was a privileged person, and the verses which he repeated were so interesting that the dinner hour approached before either was aware. The publisher begged the author to share his dinner and continue the discussion, but Frere excused himself. 'I was married this morning, and Lady Erroll is waiting for me to take her down into the country.'

"They are gone to Hastings, where they have engaged no Lodgings and will find none, so that what has become of them I don't know," wrote George Frere to Bartle. 'He is one of the cleverest, best, and oddest of mortals, to be sure.'"

He never made Roydon his home. For the benefit of his wife's health he wandered about till 1820, when they went to reside in Malta, and there, after her death in 1830, he stayed on till his own death occurred in 1846.

From Malta Frere sent home from time to time such further tokens of his unquestionable learning and genius as he took the trouble to give to the world in prose or verse, and he lazily carried on a delightful correspondence with many besides Canning, his oldest and greatest friend. Of the Canning friendship, literary as well as political, Mrs. Festing's volume only affords occasional and fragmentary evidence, but most of what she prints is interesting. It illustrates the fitfulness of Canning's genius, which Frere's in many ways resembled. One characteristic letter was written by Canning in September, 1801, at the time of his first quarrel with Pitt:—

"I remember writing to you once, while I was endeavouring to make up my mind to comply with P.'s wishes, and had actually got so far as to bring myself to believe that I could not bear being out of office much longer. This was a false fictitious feeling, which P.'s representations, and my own interest and anxious meditations upon them had generated—but which upon sober reflection, passed away again, and left me in a condition to determine, as the enclosed letter will show you.....I would rather be let alone—for a time at least—than have any offer made me. I could not now take any office with comfort—nor I think with credit—anything but responsible office neither now nor ever. You will easily conceive how much I must have wanted you, during the struggle that I have had with myself and with others upon this occasion. Your letter came, not opportunely—with its recommendation of poor P. to forgiveness and reconciliation. I do love him, and reverence him as I should a Father—but a father should not sacrifice me, with my good will. Most heartily I forgive him. But he has to answer to himself, and to the country for much mischief that he has done, and much that is still to do. I cannot help this—but I can help bearing a hand in it, and I will."

Another characteristic letter was written in August, 1823, when Canning was, for a too short period, at the height of his power and influence, having succeeded Lord Londonderry at the Foreign Office in 1822:—

"The two functions of For. Sec. and Leader of the H. of C. are too much for any man—and ought not to be united; though I of course would rather die under them than separate them, or consent to have separation in my person.....For the rest my business has been rather to defeat prophecies and to disappoint calculations of evil, than to seek occasions for what I do not want—additional *kibos* in debate. I have been very forbearing in combat—using the scalping-knife never above once or twice, and almost disusing keener and brighter

weapons, till I am in danger of being thought exceedingly dull. This—because it was prophesied I should “lay about” me. And as to the conduct of business, I have studiously and anxiously put Peel and Robinson as forward as possible, never taking their concerns out of their hands (as Carlisle used to do Van’s) and only supporting them *en seconde ligne* where necessary. This, because it was foretold that I should engross and forestall everything. In short, I doubt whether Mr. Pelham himself, in the days of Whig stagnation, would have been a quieter Minister. But oh that we had such days and nights of Gods—such *superam labor*—as Mr. Pelham’s was! The exhaustion of strength is really terrible. What do you think of 10 hours *pr.* day as the average of our sitting for four days in the week, and for seven weeks from Whitsuntide to the end of the Session! The average from Easter to Whitsuntide was only nine. That of the Session before Easter only six. But the latter two-thirds were overwhelming; and not the less so from the utter uninterestingness of greater part of the discussions. Ten hours of the four-and-twenty in the H. of C. (for I am always there) leave you exactly fourteen for the necessary occupations of food and rest, and for the whole business of my Office—not to mention the details of all other business that is to come before Parlt. .... I do not think that I have many years’ work in me; and when I retire, my retirement will be like Bertram’s “tropic night,” sudden and total. A new reign, a new Parlt.—and some other Epoch, I could anticipate as likely to produce this result. I sometimes feel as if might say to “afford this opportunity”; for although the world supposes that I have arrived exactly where I wished to be, I am arrived ten years too late for enjoyment, and perhaps for advantage to the Country. However, end when it may, my political life shall end with my present station. I will not engage again in contentious politics—nor will I live in the world, after I have taken leave of politics altogether. How little does the world believe how little I personally care about the time when all this may happen!”

Mrs. Festing’s chapters on “Literary Friendships,” from which much might have been expected, are disappointing. They tell us nothing of importance about Frere’s relations with Coleridge, Southey, and others, and his account of his patronage of Gabrielle Rossetti, if curious, is disagreeable.

*Fable and Song in Italy.* By E. M. Clerke. (Grant Richards.)

THE aim of this volume, Miss Clerke informs her readers, is,

“first, to trace out some of the influences acting on the more popular forms of Italian song; secondly, to offer to English readers, in the shape of translated extracts, specimens of Italian poets whose works difficulties of language have hitherto rendered inaccessible to the general public.”

To take the second head first, the poets chiefly treated of are four—Boccaccio, Boiardo, Manzoni, and Giusti. A few extracts are included from Ariosto’s satires, and some specimens of Italian popular poetry. With the exception of Giusti and some of the ballads that have come down by oral tradition, it can hardly be said that any of these offer any great “difficulties of language” to a moderately competent reader. However, Miss Clerke is an excellent translator, as readers of Dr. Garnett’s ‘History of Italian Literature’ are aware, and no one will object to receiving more examples of her work. It is only to be regretted that,

having so little to fear from confrontation with her originals, she did not add them in foot-notes or as appendix. One failure, by the way, must be noted, but it is a failure in which Miss Clerke has many companions. The translator of the ‘Cinque Maggio’ has not yet appeared, nor do we think he will appear just yet, if only for the reason that the rhythm, which is of the essence of the piece, is, as Miss Clerke points out, hardly to be reproduced in English. Her version, as a version, is very fair (except that in the seventh stanza she has rendered “i valli” as if it was “le valli”), but it is not the ‘Cinque Maggio.’

Otherwise the chapter on Manzoni is an adequate summary of so much information about him as the ordinary English reader interested in contemporary literature can reasonably ask for; and the same may be said of that on Giusti, about whom, indeed, the same reader will be even more thankful for information in an easily accessible form. These two chapters will be welcomed by readers of Mr. King’s ‘History of Italian Unity,’ from the plan of which the literary history of the period seems to have been, perhaps unavoidably, excluded. It is, indeed, difficult to agree with Miss Clerke that Giusti’s letters “give the impression of the most unstudied spontaneity.” On the contrary, most people would say that they bore every sign of having been, as we know that they were, carefully written, rewritten, and polished. No doubt that is why they are “among the greatest models of epistolary style extant in any language.”

Nearly half the volume is devoted to Boiardo and the ‘Orlando Innamorato,’ a poem which has had a curious history, having been “faked,” as Michael Angelo’s sonnets were “faked,” to suit the pedantic taste of an academic age, and having thus disappeared from public view until it was restored to its genuine form in the present century. Sir Anthony Panizzi’s elaborate edition is, and will long remain, the basis upon which all students must work, and Miss Clerke has most wisely gone to that. Whether she will succeed in attracting interest to the highly artificial and self-conscious romantic epic of the later Renaissance may be doubted. The chivalric legend in the age of faith is inspiring, in the age of science it can become instructive; but told with tongue in cheek for a sensual and frivolous age, it strikes one as dull with a touch of profanity—the worst of all dullness. All one can say for Boiardo is that his tongue is not so persistently in his cheek as Ariosto’s; but in Italy, at all events, the world was anything but “still young when he sang.”

So long as Miss Clerke confines herself to the literary side of her subject she deserves nothing but praise. She gets terribly out of her depth, however, when she attempts the comparative-mythological business so fashionable nowadays, or, indeed, any other branch of science or quasi-science. She seems to suppose, for example, that Boiardo’s tales are in some way evidence of “the survival of classical myth in popular tradition.” Surely, by the time that Boiardo wrote, whatever may have been the case four or five centuries before, all the “Carolingian cycle,” and the Arthurian stories, and the classical mytho-

logy too, for that matter, had long been part of the polite world’s literary baggage.

It is funny to read of the name of “Fata Morgana” being found “in Breton speech slightly disguised as Marie Morgan.” One would have thought that the “disguise,” such as it is, was the other way about, and that the lady was more likely to be at home where her name had a meaning understood of the people. But if so, what becomes of Circe and her “gracious transformation”? Were dwellers by the Atlantic incapable of imagining a sea-goddess till they had read the Odyssey?

We should like to have chapter and verse, too, for the historical geography involved in the statement that this lady’s mortal lover, Ogier the Dane, was so called “though his country was not northern Denmark, but the ‘Dennemark,’ or Ardennes frontier between France and Belgium,” a statement which seems, among other things, to imply a touching confidence in the permanence of political boundaries. The “Mark” from which the “Wild Boar of the Ardennes” took his name was not in those parts, at any rate.

The danger of generalizing without sufficient investigation of particulars is well shown in the opening paragraph of the chapter on “Italian Folk-Songs.” “The poet,” says Miss Clerke, “is the man whose mind is ahead of his language; the pioneer of thought into hitherto unexplored fields of conquest”; and so on, all on the text of “the seeming anomaly that the highest order of poetry is the product of an early stage of civilization.” This remarkable theory (which the names of Virgil, Milton, Shakspeare, Goethe, upset in a moment) is illustrated by the no less remarkable statement that “only in the early youth of an idiom could the Psalms of David, the Iliad of Homer, or the ‘Divine Comedy’ of Dante, have been produced.” Well, the Iliad perhaps, the ‘Divine Comedy’ possibly, though in that case there is no reason to think that the “idiom” was in such very “early youth”; but “the Psalms of David”? What would Drs. Cheyne and Driver say? Literary ladies really must not “fly higher than they can perch.”

*Robert Grosseteste, Bishop of Lincoln.* By F. S. Stevenson, M.P. (Macmillan & Co.)

MR. STEVENSON tells us that he is anxious to win for his book the position of being the standard life of Grosseteste, and he has plainly spared no pains in making it complete and thorough. He has not been deterred from his undertaking by the fact that numerous biographies of the great Bishop of Lincoln were already in existence. Samuel Pegge’s life is now more than a hundred years old, but it possesses such solid merit that parts of it are still useful. In 1861 Luard’s edition of Grosseteste’s ‘Letters’ started the modern investigation of the subject. Archdeacon Perry published in 1871 a biography that fully brings out the great part played by the hero in the reformation of the diocese of Lincoln, though he hardly did justice to the more general aspects of his theme. Finally, Dr. Joseph Felten, a Roman Catholic professor of theology, published in 1887 a learned study of Grosseteste. But there



was still something to be done, though high originality or novelty was hardly to be expected at this date. Mr. Stevenson has supplied what was wanting in a book which is certainly a valuable addition to our biographical literature, and which shows enough care, scholarship, impartiality, and good sense to make one think lightly of its occasional limitations. He has neglected no side of his subject. He is equally interested in the Oxford and Paris scholar, the pioneer of Greek and Hebrew study, the philosopher, the divine, the author and translator; the reforming bishop, ever intent upon visiting his vast diocese; the friend of the friars and the foe of the sluggish and self-seeking monks of the older orders; the unwearied institutor of vicarages, that monastic impropriations should not deprive the people of their pastors; the strenuous upholder of the rights of his see against an insolent and uncontrollable chapter; the sturdy champion of purity and efficiency, who told the Pope what he thought, and resisted the appointment of incompetent foreigners to English benefices; the friend of Earl Simon of Leicester; the forerunner of the great constitutional bishops who played so prominent a part in the struggle for English liberty; the saint whom popular veneration canonized, despite the inaction of the Roman Curia.

To present a satisfactory picture of so many-sided a man Mr. Stevenson has ransacked the literature of the subject with great care and industry. He has consulted the contemporary chronicles; he has looked up the printed editions of Grosseteste's writings and even dipped a little into those in manuscript; he knows and utilizes the best modern books; he has presented the results of his investigations clearly and intelligently, and he has kept clear of all partiality. He is historian enough to see how untenable the position is of those who would make Grosseteste an untimely Anglican, protesting in the language appropriate to the reign of Henry VIII. against the authority of an institution which everybody accepted in the reign of Henry III., even when they lamented the abuses which individual holders of the office might have acquiesced in or encouraged. Indeed, Mr. Stevenson can even put in a good word for Innocent IV. as well as for Grosseteste. He has recognized the posthumous as well as the contemporary fame of "Lincolniensis." In short, he has written an adequate standard biography.

Perhaps the weaker sides of Mr. Stevenson's work are to be seen in a certain want of force and incisiveness of presentation, which makes his book instructive rather than attractive. Moreover, there are some parts of the subject—for example, Grosseteste's exact relation to the scholastics of his time, and the minute bibliography of his works—where his account, though fairly lengthy and adequate, cannot be said altogether to bear the stamp of finality and completeness. Besides this, there are some little points all through the book that provoke criticism, none of them individually of much importance, yet in the aggregate they suggest a certain want of mediæval atmosphere. We are not so clear as Mr. Stevenson that the sentence quoted from the 1601 edition of "Matthew of West-

minster," which makes Stradbroke the place of Grosseteste's birth, has been "dropped accidentally" in Luard's edition of the 'Flores Historiarum'; and Mr. Stevenson should be quite sure that his hero really was born at Stradbroke before recurring so often to the point. Indeed, an excessive tendency to speculate as to what might have happened often leads Mr. Stevenson a little astray. Instances of this are his "suppositions" as to Grosseteste's youthful residence at Lincoln; his pure guess that monks of Eye may have taught him "the rudiments both of Latin and French"; his belief that because Robert was a Suffolk man he must have been invited to the dinner with which Abbot Samson of Bury entertained a large party of Oxford regents; or his speculation as to what "perhaps" were the topics discussed between Grosseteste and John de St. Giles when the latter "doubtless eased his hours of pain by talking over the numerous subjects of interest they had in common." Nor is this readiness to dwell on doubtful points improved by his occasional tendency towards judicious hedging. A quaint instance of this occurs when Mr. Stevenson refuses to believe that Grosseteste actually tended swine, though he admits that the bishop "shows incidentally a remarkable acquaintance with the qualities needed in a swineherd." This is the frame of mind of those who prove from Shakespeare's works that he was a lawyer's clerk, a Papist, a traveller in Italy, and many other things besides. We cannot commend the sentence on p. 318 in which Mr. Stevenson speaks of something as "the immediate cause of the somewhat doubtful Pragmatic Sanction of St. Louis; the charter of the liberties of the Gallican Church." This is not a happy attempt to pour the new wine of the criticism that altogether rejects the "Pragmatic Sanction" into the old bottles of those who looked upon it as a "charter of liberties."

Mr. Stevenson is a careful worker, and slips are comparatively seldom to be found. Among them, we imagine, are "St. Augustine's, Westminster," on p. 149, and "Cluniac cell subordinate to Marmoutier" on p. 163. A Cluniac cell was, of course, subordinate to Cluny. The "Dean of Christianity" described on p. 193 seems rather to have been an ecclesiastical judge than a rural dean; and "plebanus" is far more likely to mean "parish priest" or "curate," as Mr. Bliss says, than "urban or rural dean." And we are not sure that the Tartars ever overran "Friesland." But the omission of a few paragraphs and the alteration of a few sentences would remove all that we have specifically to find fault with. It is not always that a "considerable amount of research undertaken in the midst of other work" yields so small a crop of things that the pedantic critic can question.

#### NEW NOVELS.

*Active Service.* By Stephen Crane. (Heinemann.)

It is the Nemesis of such an extraordinary style as Mr. Crane affects that no reader dare correct his proofs. That he does not correct them for himself 'Active Service' shows. It is produced by a great English printing firm and marked "not to be imported into the United States of America."

Yet such obvious errors are to be discovered as "to effect him"; "as much as I have seen, .....this quite beat it" (for "much as," in the mouth of a great professor, head of an important college); "see" for *she*; "dis-ovowal," and many others; as well as American forms like "theater." All this leaves us in doubt if Mr. Crane has not here printed very hasty work, standing in much need of a revision which might have made it a book to live.

We make no apology for beginning with style, instead of with character and story. Mr. Crane hit the public taste, and our own taste, by his wonderful gift of picturesque expression, but he will confound his admirers if he allows vigorous roughness to degenerate into mere trick, and no beauty of romance will make up for such treatment of his readers. He has in his present book nine young Americans and two American girls. He can put into their mouths as much slang as he pleases, and he does. When he writes in his own person he might, therefore, the more easily avoid such phrases as "There was considerable of the lore of olden Greece in....."; or "portraits of his lady envisioning before him." "Then the poignant thing interpolated" is a complete sentence, from full-stop to full-stop, in a descriptive passage. "Nevertheless it bore upon him" is another. When we leave downright bad style we are, after we have had to face it, pulled up on every page by a use of words which is indefensible, but which might pass muster if it were not for the bad company in which it is found. As examples of a practice which is to be met with in every sentence, it is enough to mention a few, taken at random: "He gritted-out," for "ground out between the teeth"; "flailing his arms," for "using his arms like a flail"; "to swarm in to," of one man; "dust which lifted from," for "dust which rose"; "like a paused fat man." "The scout" is used for the exploration of territory by a force of all arms. The sun is said to "fleck" on things when it glints on them, and produces flecks of light. The use of the participle is everywhere extraordinary—thus: "Simultaneous and interpolating orations." Some sentences we have been wholly unable to understand; for example, that at the bottom of p. 77 and top of p. 78, which has an obvious misprint, but which the correction of the misprint in either of two different fashions fails to make clear. A good deal of the description only confuses us; thus we meet with such things as this: "Hordes of people with cable cars marching like panoplied elephants."

Had it not been for the curse of the author's style when he is writing in his own person, 'Active Service' might have been pronounced a great novel. The characters—the professor, his wife, their daughter, her suitor, and the opera-dancer who hunts him and them all the way from New York to the frontier of Epirus during the Greek war—are admirably sketched and sustained. There is tenderness, as in 'The Third Violet'; there is brilliancy; there is real insight into the minds and ways of women and of men. The last chapter strikes us as unnecessary, and its addition to a book suggestively complete without it seems to be inartistic. But



the real blemish is the worse than mannerism of the style, which must detract from the triumphs to which the author's genius ought to lead.

*The Pursuit of Camilla.* By Clementina Black. (Pearson.)

CAMILLA is a beautiful young lady of Italian descent, but of English birth and education. Her wealth causes her to become the object of machinations on the part of her dead father's high-born but impoverished relations, and her enthusiasms lead her to fall into the trap they have prepared for her when she visits Italy. The account of her kidnapping, imprisonment, and deliverance from the matrimonial schemes of her cousin, the wily marquis, makes a decidedly pretty story. It is not remarkable for power, but is readable, as being the work of a practised writer, who restrains a liberal allowance of sentiment from degenerating into sentimentality, while her descriptions of Italy show artistic discernment and appreciation evidently coupled with a thorough knowledge of the country.

*A Passing Fancy.* By Mrs. Lovett Cameron. (Long.)

"MRS. DOYNE," we are told, "was an entirely exceptionable [*sic*] woman." This is, perhaps, nearly the opposite of what the author means to say, for she goes on to tell her readers that "there will be found many persons who do not entirely flout the idea that love is necessarily confined to the twenties." Again upon reflection Mrs. Cameron will find that she has used the wrong word, or a word too many. No doubt every one can read between the lines, and will understand that Ambrosia (a prettier name than "Brosie," which suggests a less celestial food) is a creature exceptionally gifted with those endowments of heart and person which enable their possessors to be young in middle age. We regret these slips the more as Mrs. Cameron writes generally pleasant English, and uses good old phrases like "these kind of things," which were classical in the days of Miss Austen, but are now condemned by board-school grammarians, who know not *etern* of nor the beauty of an idiom. The substance of the tale concerns male and female folly of an abiding and intelligible kind. The characters in this simple drama are clearly drawn, the entirely heartless, yet guileless little vulgarian Delia being especially lifelike.

*Beyond these Dreams.* By G. Beresford Fitzgerald. (Digby, Long & Co.)

No better description of this story can be given than one that is contained in the writer's own words towards the conclusion of the fourth chapter, namely, "love and madness and sin and remorse and tragedy!" The concatenation is not original, the story is not well told, and it is not printed with due regard to the need of proof-correction. Mr. Beresford Fitzgerald has done better work than this.

BOOKS ON AFRICA.

*South African Recollections*, by Mrs. Lionel Phillips, is a delightful piece of frankness, running at p. 129 to most dangerous libel, which must frighten the great firm of Longmans, who are the publishers. The daily papers have gutted

the book of stories. We can but recommend it to our readers as the best of all the Outlander literature of these Transvaal days. It is a little hard on her friends at Pretoria among the officials that Mrs. Phillips should have printed names in connexion with the figures of bribes administered by her.

Messrs. Chapman & Hall send us *The Sudan Campaign, 1896-1899*, by "An Officer," a useful volume. The important points which strike us are the proof of the superiority in marching of the Egyptian infantry over trained British troops at their best; the explanation of the way in which the Sirdar prevented a dangerous night attack before the battle of Omdurman; the defence of the charge of the 21st Lancers as unavoidable; and the evidence that success at Omdurman was "a near thing." It seems that MacDonald's brigade had only two rounds per man left when relieved from pressure. If the enemy had attacked at night, or if our forward march after the first repulse of the Dervish charge had been but a trifle worse executed than it was, it is evident that "An Officer" thinks we should in the former case have been destroyed, and in the second decimated. MacDonald does not seem to have been much better treated than Major Carleton at Ladysmith. Considerable injustice, if "An Officer" is right, has been done to the colonel of the Lancers by military gossip. At p. 144 there is an admirable word-picture of a cavalry surprise.

Messrs. Kegan Paul & Co. publish a reprint of a part of Mr. Rider Haggard's former writings, with an introduction, under the title *The Last Boer War*. The prefixed "author's note" is a little violent. The conclusion of the Convention of 1881 it calls "one of the most infamous acts that stains the pages of" our "history," yet in the original text it is described with more accuracy, and in very different fashion—"not a very grand climax," "but, perhaps," "as much as could be expected." Mr. Chamberlain has said in the House of Commons that he is responsible, and that he now questions the wisdom of the course taken, though not long ago he stated that he still thought it wise. The Duke of Devonshire, who was equally responsible, has not given utterance to his doubts. The late Lord Selborne, who was another of the ministers concerned, has left on record the "doubts" he felt at the time. Lord Salisbury expressed his "doubts" at the moment. Lord Randolph Churchill, who alone at the time was violently opposed, afterwards turned round, and was equally violent the other way. Evidently the nation's policy at the time was a doubtful matter, and the majority is now of opinion that it was wrong; but "infamous" is a word which reads a little ridiculously in face even of the text. Another point at which Mr. Haggard is too sweeping is when he declares the Afrikaner Bond to have for object "the total uprootal of English rule." There are a great many leading members of the Bond whose position is bound up with British rule, and who know it and show it by their acts. It is curious to find Mr. Rhodes figuring in Mr. Haggard's text as "a Cape politician" busily meddling on the side of the Boers to preserve the filibustering republic of Stellaland. Mr. Chamberlain and Mr. Mackenzie are rightly named as two of the saviours of Bechuanaland from Mr. Rhodes, but Mr. W. E. Forster, to whom much of the credit is due, is forgotten.

*Het Afrikaansch: Bijdrage tot de Geschiedenis der Nederlandsche Taal in Zuid-Afrika.* Door D. C. Hesseling. (Leyden, Brill.)—The taal of South Africa, though a chronic political question, has not hitherto attracted much attention, in this country at least, from a philological point of view. Yet no one acquainted with European Dutch (or "Netherlands," to adopt the national term) can hear the language spoken in South Africa without being struck with the difference—a difference far greater than that between the English of England and of America,

since it extends in great part to the structure and inflections of the language. This difference has been variously attributed to French, English, and German influence, to the survival of archaic Dutch forms, to the predominance of some provincial dialect among the early colonists, and to mixture with native African idioms. The present writer adopts none of these hypotheses, but finds the principal modifying force in the Malay-Portuguese, which was a sailors' *lingua franca* throughout the Indies, and appears to have been generally spoken by slaves at the Cape. Cape Dutch appears to have existed as a spoken language long before the British occupation, a fact that seems to negative the suggestion, otherwise a plausible one, that its lost inflections and generally analytical character are due to contact with English. Mr. Hesseling is at great pains to trace the history of the taal—no easy task when we remember how comparatively rare and more or less accidental is the handing down to future generations of the actual speech of the people. The public documents preserved in the archives of Cape Colony, which have provided materials for the conscientious labours of Mr. G. McCall Theal, are, of course, drawn up in literary Dutch, not differing materially from the language written by Huyghens and Vondel. It is only now and then, when the actual words of a witness are given in the report of a trial, or by some similar chance, that we get an opportunity of knowing what was actually spoken by the population of Cape Town. One of the most important documents of the last century is a manifesto drawn up in 1739 by the rebel Etienne Barbier, which deviates considerably from any known Dutch dialect of those days. That this cannot be attributed to Barbier's French nationality is proved by the fact that he was assisted in the composition by the burgher Pletsholt. The French hypothesis is negated by Mr. Hesseling on the ground that the Huguenot immigrants were prohibited from speaking their own language, their preachers and schoolmasters were banished, and their children grew up speaking Dutch: a piece of tyranny which effectually settled the *taalkwestie* for that generation, so that the Jouberts, De Villiers, Marais, and others have nothing but their names to remind them of their origin; hardly, in some cases, even that, since Colbert has become Grobler or Grobbelaar. That Viljoen represents Villon is a hypothesis one might hazard; but we are not aware, at the moment, of any direct evidence in its favour.

That the Hottentot language was a factor in the formation of the taal is improbable. The Hottentot words which have actually found their way into it are few and doubtful; indeed, they might be much more numerous without in any way modifying the character of the language. The early settlers found the native language so difficult that it was popularly reckoned impossible of acquisition. The natives, on the other hand, found it easier to pick up a little Dutch, and the first who did so were employed as interpreters. Their descendants, except in outlying districts, such as Namaqualand, speak Cape Dutch, and have entirely lost their own idiom. This would, at first sight, seem to point to them as the principal agents in the modification; but, as we shall presently see, they did not, as a rule, speak Dutch among themselves in the early days of the colony. With the Kafirs (Amakosa, Amafengu, and others) the colonists hardly came in contact before the end of the last century.

Before passing on to the main point of Mr. Hesseling's argument, we may glance at a list of words (p. 80) given, on the authority of Mansvelt and Veth, as derived from native languages. Of these, *asegagai* (*assagai*) is neither Kafir nor Hottentot; it is the Portuguese *sagaia*, with the article (*a*) incorporated, as in the case of *al-ligator* (from the Spanish *el lagarto*). *Impi* is not a Hottentot word, but a well-known Zulu one. *Kaboe* (*kabu*?) or *koeboe* (*kubu*?), given as a Kafir

word, meaning "maize," is unknown to us. It fails to suggest the Zulu *umbila*. Of the words of obscure origin given on pp. 79, 80, *rondabel* (*rondavel*), a round native hut, used in the Orange Free State and Basutoland, is usually explained as a corruption of the English "round hovel"; but we have always suspected this derivation, and could it be shown that the word was in use during the eighteenth century, it would at once become untenable. Unfortunately, Mr. Hesselings supplies no information on this point.

The number of Germans in the service of the Dutch East India Company was at one time very large. They were mostly soldiers, which may explain the character of the German element in the Cape-Dutch vocabulary: it consists to a great extent of expletives (*Kraftwörter*). Some so-called Germanisms are merely provincialisms of the Netherlands of to-day; and that German idioms have had no influence on the structure of the language is quite clear. Otherwise, surely (to take one point only) the personal pronoun *du* (used in border dialects such as that of Limburg) would have supplanted *ji*. A curious point in this connexion is the way in which two German districts have left their mark on the language: *Hes* is equivalent to "a lout" (*lomperd*), and *Swaab* to "a blockhead" (*domkop*).

In attempting to trace the history of the *taal* it is necessary to bear in mind the original character of the Cape Colony. It was at first, and in fact for over a century, merely a station where vessels could provision and refit on their way to and from Ceylon, Java, and other Eastern possessions of the United Provinces. The standing population was small, but there was a continual coming and going of ships' crews of all nations, although mostly of Dutch. The naval glory of Portugal was already a thing of the past; but it had left this trace among others, that Portuguese was the language in which sailors communicated with one another all over the Indian Ocean, as they do on the Mediterranean by means of the *lingua franca*—a corrupt form of Portuguese, of course, and mingled with many foreign elements, the principal of which is, naturally enough, the tongue of those ubiquitous seafarers the Malays. Later on, when slaves were imported into Cape Colony from the Indies, and Malay political offenders deported thither, this Malayo-Portuguese became, as there is abundant evidence to show, the common language of all the slaves, including those from Mozambique and Madagascar, and even the Hottentots. From these is descended the heterogeneous population now known as the "coloured" people of Cape Town, whose vernacular is the *taal* they have developed for themselves. A careful examination seems to show that the main characteristics of the latter can best be explained by the influence of this Portuguese jargon; but we have no space to state Mr. Hesselings' arguments in detail. They seem sound on the whole. Perhaps he allows (from patriotic motives it may be) too little weight to "the tongue of Rhodes and Jameson"; but there is certainly some point in the suggestion that the "hyper-analytic" character sometimes attributed to English influence—the loss of the personal endings of verbs, of the infinitive inflection *-en*, &c.—is really nothing more than the form given to a language by imperfect speakers who have acquired it mainly by ear. Hindustani—at least, what usually passes for such among Anglo-Indians—is a case in point. That the original stock of Dutch, before it was cast into the Malayo-Portuguese melting-pot, was chiefly supplied by sailors, is proved by various words and expressions which are not to be found in the dictionary, but may be heard in full vigour on board ship. Thus, the well-known *scuff*, which has puzzled many, and is by some supposed to be of Kafir origin, is the sailor's word *schaffen*—to eat. This discovery was made by the present writer in the

'Marine-Schetsen' of A. Werumeus Buning, a less ambitious W. Clark Russell, and a very good authority on Netherlands sea-talk. We may note, in passing, that *sch* has in South Africa the hard sound which it has at Antwerp.

#### SCOTTISH FICTION.

*A Honeymoon's Eclipse.* By Sarah Tytler. (Chatto & Windus.)—Mrs. Farquharson was a Lamb, and that meant something in the country town in which her father was a "banker," more *Scotico*, also a factor and factotum. Further, she was a spoilt child and something of a beauty, and being anxious to be wedded as young as her sisters, she stooped, in her own opinion, to marry a minister. Farquharson, though not so vulgar as his wife, being "of mean extraction," to use an ancient phrase, has all the awkwardness of social uncertainty, and is as wooden a specimen of a stiff young divine as ever his country produced. Nor is the stuff combustible; there has never been a spark of love in his prudential wooing. The pair separate before the honeymoon is over, a bonnet-box and an uncivil word being the wedges in the rift. Out of these highly unpromising, not to say repulsive materials, the author has managed to construct a readable story. Certain tenderness is latent in the man; and the hard little woman has "smeddum"—what in the new phrase is "grit"—when days of trial overtake her. So after long years arises a better understanding. A certain stratum of Scottish life is described with some knowledge, and the story is not without pathos after all.

*The Laird's Wooing.* By J. Gordon Phillips. (Fisher Unwin.)—The marriage of Alexander Irvine, the Laird of Drum at the time of the Restoration, with a girl of humble rank is a favourite subject of song and story in Aberdeenshire.

Peggy Coutts is a very bonnie bride;  
And Drum is big and gawdie.

So runs the ballad, but Mr. Phillips has preferred to make his heroine a Burnett. Local colour is fairly well preserved, but he has by no means made the most of his theme. The murder of the old farmer at Milton by Drum's brother seems an unnecessary horror, and its importation does not add anything to the complexity of the plot. Old Milton is an unpleasant figure, and when we are told that "he thought he had only to show his money bags, when Barbara would tumble to them at once," we cease to expect any pleasure from the author's style of writing. Still Peggy (we mean Barbara) is not a bad specimen of a stout-hearted peasant girl, and Drum is a gallant wooer.

#### EASTERN ORIGINS.

*The Origin and Growth of Village Communities in India.* By B. H. Baden-Powell. (Sonnenschein & Co.)—The "Social Science Series" would have been incomplete without this book, and on the whole it meets the requirements fairly well. It describes with a certain minuteness, albeit in a rather uninteresting fashion, many of the important details of the Indian village community and some of the problems which have arisen from the study of it. It restates in a condensed fashion, and with more regard to the non-Indian reader than is usual, much of what we have already understood of the author's views from his larger book on the 'Indian Village Community,' published in 1896, and reviewed in these columns (No. 3619, March 6th, 1897). We should have liked the present treatise better if two matters which we ventured to criticize in respect of the larger book had been attended to, namely, if the many valuable details of each class of village community had been illustrated by a complete account of one actual example, and if the author's strong bias against "holding in common" had not been allowed to protrude itself so much. Mr. Baden-Powell does good service when he points out

with such overwhelming force that the village communities of India were formed not by an Aryan-speaking people, but by the Dravidians and the Kolarians. This is of vast importance to the science of comparative politics, when, as we know, more writers than one have insisted upon the value of the Indian evidence in unravelling some of the very obscure features in the village history of our own country and of Europe generally. But, on the other hand, the point where the Aryan invader and overlord came into contact with and influenced the Dravidian village community is not brought out with clearness, even if it is not obscured and minimized. It no doubt hardened the institution into a set form, and brought about changes, economical and administrative, which prevent the original from being clearly visible, and this Mr. Baden-Powell does not seem altogether to grasp. The tribal group, with its severalty holding, and the village community, with its economic developments, are clearly and instructively dealt with, and students should reread the famous description in Tacitus of the Teutonic tribes by the light of this evidence from India. Perhaps Mr. Baden-Powell does himself somewhat less than justice by his dependence upon certain famous terms used by Sir Henry Maine and others in discussing the village community. This idea suggests itself in the first place by the appearance of the now unacceptable term "Turanian" to distinguish races of people, and it is strengthened by the criticism always bestowed upon the conception of "holding in common." Mr. Baden-Powell admits the prevalence of periodical allotments, the shifting of the agricultural area, and other well-known features of the village community, but he objects to calling all this "holding in common." This objection may be well founded if we rely strictly upon the technical meaning of the phrase "holding in common," but it is most certainly erroneous to call this phase in the history of land occupation a holding in severalty. Sir Henry Maine has stated his conviction that the conditions he called "holding in common" preceded the modern conceptions of severalty, and nothing that Mr. Baden-Powell advances alters this conclusion. No doubt Sir Henry Maine used the wrong terms to describe the Indian village community, but his masterly distinction between the Roman and the modern idea of property and that obtaining in India is still to be reckoned with, and Mr. Baden-Powell does not advance matters by affirming that the Indian village community points to a holding in severalty. It does not. And it is because Mr. Baden-Powell has not advanced further in his study of this interesting question that we cannot quite accept his book as all that it should be.

*Folk-lore in Borneo: a Sketch.* by Dr. W. H. Furness (Pennsylvania, Wallingford), contains, besides thirty pages of matter, six exceedingly good photographic illustrations. The writer contents himself with putting together a short account of the Borneo people living in the interior, followed by some traditional stories collected from the people. Unfortunately, Dr. Furness does not sufficiently specify the tribes from which he obtained these stories, nor does he tell us anything of the language in which they were related to him. The Creation legend of the Kayans of North-Western Borneo is highly curious, and apparently untouched by foreign influences. There is no mention of a supreme creator, but simply an account of how the uninfluenced forces of nature operated to bring about the birth of the human race. This may be contrasted with a Dayak story of the Creation, in which the native element is unmistakably influenced by Mohammedan or other foreign ideas, and in which the creators of the world, in the shape of two large birds, first fashioned man out of clay, and when this was found not to answer, selected a tree called *kumpang*, and from it successfully formed the first man and woman. It is with



contrasts like these that scholars seeking after the "making of religion" must deal; and they must ask themselves how far the element of a supreme creator being present or absent tells of outside influences. This little pamphlet is therefore extremely interesting as far as it goes, and we hope Dr. Furness has something far greater in quantity and exactitude which he will publish soon. He tells us that "should all the fires in a Kayan house become extinguished, and no spark be left, new fires may be started" by means of the fire-saw, "and by this method alone; even the fire-drill and flint and steel, which are not unknown to them, are tabooed." We should like this custom, together with others that he records, to be thoroughly investigated.

## CHRISTMAS BOOKS.

*Cooper's First Term* (Grant Richards) is an addition by Mr. Thomas Cobb to the stories of school life, which seem numerous this season. In the case of Cliff House School the usual misunderstandings of boyish character by masters of an ordinary type are introduced, though there is some humour in Dr. Marmion's pomposity. "Young Cooper" goes through the miserable experience of being "sent to Coventry," though his innocence of the crimes laid to his charge is patent in the end. The boyish dialogue is natural, and the book owes much to the illustrations by Miss Gertrude M. Bradley.—Mr. E. S. Ellis in *Unraveling a King* (Cassell & Co.) sets forth an exciting account of the Indian warfare of the early settlers in America. Hugh Underwood, the boy hero, is a gallant lad, to whom the trail and the surroundings of the wilderness stand for the games and athletics of modern life, and the part he plays in "King Philip's war," including the stirring incident of the siege of the fort at Brookfield and its relief from Boston, will be good reading for many boys. We are bound to say, however, that the treatment of the red man by those pious Puritans savoured little of honour. The style is lucid, but the diction American.

*Children of Wrath*, by J. Provand Webster (Routledge & Sons), is chiefly concerned with pirates, mutineers, and other common objects of the Spanish Main circa 1688. A feud between the family of the Jewish hero and a Greek goddess—which, after running for two thousand years, attains its crisis in Yucatan—imparts a touch of novelty. The narrator is one Jeremy Whitfield, of the city of Norwich, whom, we fear, Hamlet would have classed with Polonius—"these tedious old fools."

The pleasure of reading *A World in a Garden*, by R. Neish (Dent & Co.), is a little damped by the author having chosen to describe herself as belonging to what the Latin grammar aggressively calls the worthier gender. It is a description which is at war with something large or small on almost every page. The author's point of view is always feminine, her epithets are feminine, and while there are few women, we do not believe that there is one man in the kingdom who would quote from Longfellow so frequently. There is, however, a certain amount of sunshine and brightness in the book; it is, to quote Browning, "Roses, roses, all the way." But when a garden is full of them do we call it a "rosery"? Is not rose-garden a better word? And do the French call it a *rosière*? is it not rather a *roseraie*? and is not *rosière* the name of the girl chosen for her sweetness and goodness as a kind of French May Queen—a *fête* which Mr. Ruskin tried to import into this country by introducing it at Whitelands? A great deal goes on in Mrs. Neish's garden, and she does not fail to describe it. There are pages of such writing as the following—truly, Mrs. Earle and "Elizabeth" have much to answer for!—

"A squirrel swung himself indolently from bough to bough, and for a blissful moment forgot how

busy a life he would have to lead by and by. He was enjoying life to the uttermost on this sunny day, and like every sensible holiday-maker, put all thoughts of future work away.

"The refulgent rays of the morning sun shone slantwise through the pollard elms, and the swallows darted to and fro, and were busy feasting on insects. They uttered little joyous cries as they swallowed their prey, and were doubtless congratulating themselves on having got safely over their long journey. ....The wind played gleefully in the sombre pines and stirred the young limes as it gaily bore a spring blossom away on its laughing breath, and the king-cups nodded to the little velvety brown petals of the sweet-scented gilliflowers."

The illustrations, which are by Miss Jessie Macgregor, are good.

*Fairy Elves and Flower Babies* (Duckworth) is the title of some pretty little fairy tales written by Mrs. Rivett-Carnac. They were inspired by the illustrations for which Miss Wallace-Dunlop is responsible. These are good and pleasantly fanciful, and children will probably have some difficulty in being sure which appeal to their taste touches them the more.

Not for a long time have we seen a collection of stories so likely to please children as *Fairy Folk from Far and Near*. It is, as its name would seem to demand, extremely varied, and many of the stories are comparatively new. As a rule these collections only contain the old, old favourites, told not half so well as they have been told a hundred times before. Mrs. or Miss Annie Chyatt Woolf has gathered together stories "from all the airts the wind can blow." They are told in good fairy or giant language, and they are prettily illustrated by Hans Reitz, and can be enjoyed even by a reviewer who has already feasted full of such Christmas fare. The book is published by Mr. MacQueen, and is altogether to be recommended.

*The Story of the Treasure Seekers*, by E. Nesbit (Fisher Unwin), describes the adventures of some children who endeavour to supplement their father's limited means by various expedients. Falling on good luck generally in the shape of "tips," they are left finally installed in the good graces and luxurious home of a regular fairy-tale uncle. It is evident that E. Nesbit knows children, their ways and habits of thought, thoroughly; and, assisted by two clever illustrators like Mr. Gordon Browne and Mr. Lewis Baumer, she has made an attractive book of her young people. They seem very grown-up at times, but that is perhaps a distinctive charm of the modern child. Two little protests only as to this pleasing performance. One regrets to find the children paid five shillings by an editor for retailing personalities about an old man of their acquaintance, and also to find them using the word "beastly" so much.

It is always a pleasure to meet an old friend, and we welcome Mrs. Molesworth's well-known story of *The Boys and I* (Chambers), which puts on a new dress this season.—*Little King Richard* (S.P.C.K.), by Miss Maud Carew, like the works of Mrs. Molesworth and Miss Florence Montgomery, is excellent reading for parents and guardians, and for all who rule over sensitive and misunderstood children. The little king, who was never crowned, is a patient and heroic figure, and there is much that is sad in his story, though happily the end is not sad.—*Nancy's Fancies* (Chambers) calls itself "a story about children," and, like "Little King Richard," it appeals to the grown-up reader—at any rate, it is mournful reading for the young. Nancy is a dear little girl on whom is laid a heavy burden: her father is shipwrecked, her mother is penniless, and her little brother is sick unto death, but her "fancies" buoy her up, and her end, too, is happy.

## OUR LIBRARY TABLE.

The *Athenæum* was far from enthusiastic on the appearance, in 1854, of Nicholls's *History of the English Poor Law*. Given, however, the methods of that former Secretary of the Poor

Law Board, Mr. Thomas Mackay is the man to write a supplementary volume. The book before us is called "volume iii.," and is meant to go with the two-volume reprint of Nicholls also issued by Messrs. P. S. King & Son. But Nicholls came up to 1853; our review of his book, published by Mr. Murray, appeared in January, 1855 (*Athen.* No. 1422, p. 112); while Mr. Mackay overlaps Nicholls and begins in 1834. The greater part of the volume before us deals again with "the New Poor Law," and we only find ourselves on fresh ground after p. 378, when we begin to come to the modern tramp, the Cotton Famine, Pauper Children, and the law of rating. With regard to the earlier historical portions, in which Mr. Mackay goes more fully over the 1834-1853 ground of Nicholls, we wish he had explained the principle of the selection of the union areas chosen, which he has avoided doing, though it is of much historical and some present interest. Mr. Mackay is, of course, "sound"—i.e., what sentimentalists call "hard"—but it is not fair to write, "The popular electorate.....includes every old Irishwoman who inhabits a room in a 'compound' household." Married women are excluded, even if separated, and every widow who has received in the qualifying year a half-penny of "relief" or a loaf is struck off by the overseers. The "old Irishwoman" who is on the Burgess roll of the "large town" is the exception in her class. On the other hand, Mr. Mackay thrice says it is "curious," "not easy to understand," or to "intelligently explain," why the old-age "risk" has been selected for legislative treatment as compared with "the destitution of a widow, of orphan children." &c. Surely he is not so simple as not to observe that the voter for members of Parliament is qualified or qualifying for an old-age pension.

M. STOCK, of Paris, has published two volumes from the pen of M. Joseph Reinach, of which *Le Crépuscule des Traitres* is a further reprint of Dreyfus articles—one of them, 'Le Silence des Poètes,' containing a passage of the highest order of eloquence. The other volume, *Essais de Politique et d'Histoire*, contains excellent pieces on Disraeli and on Mr. Bodley's 'France.' It opens with an article on the decline of the ideal in the Third Republic, which constitutes a fine picture of lost illusions and survey of what, nevertheless, may still be done.

THE "Bibelots," edited by Mr. Potter Briscoe, have been enriched by a dainty reprint of *Gay's Trivia and other Poems* (Gay & Bird). The introduction is contributed by Mr. Briscoe, who is mistaken in saying that "Samuel Johnson had attained the age of twenty-six years when Gay died." There is an unlucky misprint of 1614 for 1714 a few pages further on.—*Little Dorrit* and *Hard Times* have appeared in Messrs. Dent's tasteful reprint of Charles Dickens's works. Mr. Jerrold's introductions are good.

MR. JOHN LATEY sends us an early copy of the *Penny Illustrated Paper* Christmas annual. The title, *Rule, Britannia*, sufficiently indicates its contents. 'For King and Love' is a tale of Cape Town in 1798, by Lieut.-Col. N. Newnham-Davis. Mr. Lathey writes the story of Waterloo, Mr. Joseph Verey that of Trafalgar, and Mr. Joseph Pullan relates some interesting particulars about war correspondents, and makes mention of the telegram sent by Archibald Forbes during the Zulu war to the *Daily News* which cost that paper 413l.

THE *Review of the Week* is a new attempt to produce a high-class weekly at a penny. The first number is promising. The articles are well written and generally interesting, and no doubt the proof-reading will improve.

An edition of *Silas Marner*, with clever illustrations by Mr. Reginald Birch, has been issued by Messrs. Blackwood. The figures are capital, but a little inclined to look out of the cut at the reader. The same publishers send us a third



and cheaper edition of *The Autobiography and Letters of Mrs. M. O. W. Oliphant*.—A cheap reprint of *Far from the Madding Crowd* has been brought out by Messrs. Harper.—*Tennyson's Poems* (Glasgow, Bryce & Son) is an edition of such poems as are out of copyright. The woodcuts would be better away. The book only costs a shilling.—*The Journal of Theological Studies* (Macmillan & Co.) has made a promising start. The article of most interest to the general reader is Mr. Bridges's on 'Hymn-singing.' There are two articles on the Acts of the Apostles; there is almost no mention of the Old Testament.

We have on our table *Johnson Club Papers*, by Various Hands (Fisher Unwin).—*Statistics and Economics*, by R. Mayo-Smith, Part II. (Macmillan).—*The Case for Protection*, by E. W. Williams (Grant Richards).—*Elements of Rhetoric and English Composition*, by G. R. Carpenter (Macmillan).—*New Relief Map of South Africa*, by E. A. Mackenzie (Grube).—*Field and Folklore*, by H. Lowerison (Nutt).—*Grammar Tables: English, French, and German Accidence*, with Notes, by J. Oliphant (Edinburgh, Macniven & Wallace).—*Peril and Patriotism*, 2 vols. (Cassell).—*Some Experiences of an Irish R.M.*, by E. E. Somerville and M. Ross (Longmans).—*The Prince's Story Book*, edited, with an Introduction, by G. L. Gomme (Constable).—*The Golden Dog*, by W. Kirby (Jarrold).—*The Minister's Ward*, by V. Brown-Paterson (S.S.U.).—*An Obscure Apostle*, translated by C. S. de Soissons from the original Polish of Madame Orzeszko (Greening).—*A Daughter of Lilith*, by A. M. Judd (Simpkin).—*Sylvia in Flowerland*, by L. Gardiner (Seeley).—*Bachelor Ballads, and other Lazy Lyrics*, by H. A. Spurr (Greening).—*By Way of Cape Horn*, by P. E. Stevenson (Lippincott).—*Shipsmates*, by Hugh St. Leger (Griffith & Farran).—*For the Old Flag*, by C. R. Fenn (Low).—*James Cope*, by C. Barnby (Ward & Lock).—*Greek Peasant Stories*, by N. W. Williams (Digby & Long).—*King Radama's Word*, by R. Thynne (J. Hogg).—*My Lady Ruby and John Basileon, Chief of Police*, by G. F. Monkshood (Greening).—*The Apostle Paul's Reply to Lord Halifax*, by the Rev. W. Wynn (Stock).—*Reservation of the Sacrament: Mr. Dibdin's Speech at the Recent Hearing before the Archbishops of Canterbury and York at Lambeth, July, 1899*, by J. S. Franey (Bemrose).—*The Catholic and Apostolic Church: Letters to his Son by Roundell, First Earl of Selborne* (Macmillan).—*and The Son of God*, by G. Racehi (Hughes). Among New Editions we have *Selections from Berkeley*, annotated by A. C. Fraser (Oxford, Clarendon Press).—*The Spectator in London: Essays by Addison and Steele* (Seeley).—*Embroidery and Lace*, by E. Lefebvre, translated by A. S. Cole (Grevel).—*His Little Royal Highness*, by R. Ogden (Griffith & Farran).—*The Temple, Sacred Poems*, by G. Herbert (Seeley).—*In Times of Peril*, by G. A. Henty (Griffith & Farran).—*Manual of Mythology, in Relation to Greek Art*, by M. Collignon, translated by Jane E. Harrison (Grevel).—*and The Little Lady of Lavender*, by T. C. Elmslie (Griffith & Farran).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Brent's (C. H.) With God in the World, 12mo 3/  
Butler's (D.) Henry Scougal and the Oxford Methodists, 2/6  
Cheyne's (T. K.) The Christian Use of the Psalms, cr. 8vo. 5/  
Clementson's (C.) "These Holy Mysteries," cr. 8vo. 3/6  
Davidson's (Bishop R. T.) Charge to the Clergy of Winchester, 8vo. sewed, 2/6 net.  
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Legg's (J. W.) Some Principles and Services of the Prayer Book Historically Considered, cr. 8vo. 6/ net.  
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Notes and Commentaries on Chinese Common Law, chiefly from Sir C. Alabaster, by E. Alabaster, 8vo. 18/ net.  
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## A PRESS-CUTTING AGENCY.

## Château de Bellefontaine, Biarritz.

CAN any of your readers tell me if an intelligent press-cutting agency exists in England? Living abroad, I have not that disdain for my native press which certain eminent Englishmen affect, and I confess to liking to see "ce que l'on dit de moi dans la Gazette de Hollande." I employ a London press-cutting agency which boasts the biggest number of clients in the world, of whom I am the twelve thousand and first—at least, the firm assures me that 12,000 other subscribers are enthusiastic about its virtues, which are printed on its note-paper. But in my case, instead of ministering to the egoism which has generated the race of press-cutters, it sends me the praise and blame bestowed on other people. For example, a week or two ago the *Times* did me the honour to print a letter of mine side by side with one from Mr. St. George Mivart in which he expressed his sympathy for Galileo. Since that day I have been bombarded with green-mounted allusions to Galileo, in spite of my protests and though my name does not resemble that of the persecuted Pisan. I might have thought that the press-cutting agency was a propaganda in disguise vowed to correct the error of those who, like me, regret the sad fact that the world goes racing round the sun, and who wish it were possible to say with effect, "Sol, contra Gaboon no movearis!"—but its other vagaries of a less dogmatic nature destroy that theory. Meanwhile, I depend on a painstaking Parisian agency, which reads with equal diligence the *Saturday Review* and the *Budapesti Hirlap*, as its recent

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researches testify ; but as a patriot I should like to see the "superiority of the Anglo-Saxons," which is a French article of faith, extended to the instructive science of press-cutting.

J. E. C. BODLEY.

#### POOLE'S CORRESPONDENCE.

5, High Wickham, Hastings, Oct. 31, 1899.

ON August 26th last you announced that Dr. Sandford had presented to the British Museum the correspondence of Poole with Coleridge, Wordsworth, and other persons. Having been told through a friend who called at the Museum for me that this correspondence is locked up, and is not to be seen till June, 1901, I wrote to the Director asking if I might be informed what are the reasons for locking it up, and whether students of Coleridge and Wordsworth would be allowed access to any part of it. I have received the following correctly official reply. To the latter part of my inquiry no direct answer, it will be seen, is given.

W. HALE WHITE.

British Museum, London, W.C.

The Director of the British Museum presents his compliments to Mr. W. Hale White, and begs to inform him that the Poole correspondence referred to in Mr. White's letter of the 28th inst. is locked up until June, 1901, by order of the Trustees of the British Museum for reasons which they deem satisfactory.

Oct. 30th, 1899.

#### GRAY'S 'ELEGY.'

St. Etheldreda's, Ely, Nov. 4, 1899.

If the proper word is "awaits," as I think it must be, the idea in the stanza, that of a doom lying in wait, occurs several times in Gray's poems. For instance, in 'The Bard':—

What terrors round him wait!

and again:—

— the sweeping whirlwind's sway,  
That hush'd in grim repose expects his evening prey;  
in 'The Progress of Poesy':—

Man's feeble race what ills await!

in the 'Ode on Eton College':—

Yet see how all around 'em wait  
The ministers of human fate.

We find a similar thought in Shelley's 'Written among the Euganean Hills':—

Ev'n now, perhaps,  
On some rock the wild wave wraps,  
With folded wings they waiting sit  
For my bark;

and, more familiarly, in Tennyson's 'In Memoriam':—

As we descended, following Hope,  
There sat the Shadow feared of man;

and further on:—

That Shadow sits and waits for me.

JOHN WARREN WHITE.

#### SALES.

MESSRS. SOTHEY, WILKINSON & HODGE commenced their season on Monday, the 30th ult., with a four days' sale of books from the libraries of the late Dr. B. Hewitson and others. Some interesting volumes occurred, the chief being the following: Blake's Illustrations of the Book of Job, 1826, 10s. 5s. Chaucer's Works, T. Godfray, 1532 (imperfect), 12s. 5s. Kelmscott Press, complete set, 541l., the following being the chief separate prices: Morris's Glittering Plain, 25l.; Mackail's Biblia Innocentium, 24l.; Shakespeare's Poems, 15l.; Keats's Poems, 23l. 10s.; Herrick's Poems, 18l.; Shelley's Poems, 21l.; Chaucer, 60l.; Morris's Earthly Paradise, 22l. 10s.; Story of Sigurd, 21l. 10s. The Beauties, after Hoppner, 75l. Cruikshank's Life of Napoleon, 4 vols., 1823-8 (imperfect), 17l. Lafontaine, Contes, 1762, 31l. Smith's Catalogue Raisonné (wants portrait and half-title), 1829-42, 34l. 10s. The same auctioneers sold on Monday and Tuesday, November 6th and 7th, the Tixall Library, formed by Sir W. Aston temp. James I. The most interesting books and MSS. realized very high prices, some of which

follow: Liber Assisarum et Placitorum Coronæ, MS., Sæc. XIII., 27l. 10s. Aston State Papers, 113l. Bewick's Quadrupeds, first edition, uncut, 1790, 51l. Heroica Eulogia, MS., with paintings by Wm. Bowyer, Keeper of the Archives in the Tower temp. Eliz., 66l. Burton's Historical Anecdotes of the Constables, Viscounts Dunbar, original MS., 1761, 33l. 10s. Wm. Camden, Various Papers and Autograph Letters, 1609-19, 29l. 10s. Account of the "Intierment" of Catherine of Aragon in the Monastery of Peterborough, January 29th, 1535, 29l. Chronicle of England, by Matthew of Westminster, Sæc. XIV., 19l. 10s. Gospels and Epistles in a Northern English Dialect, Sæc. XIV., 40l. 10s. Gower, Confessio Amantis, 1554, 14l. MS. Horæ on vellum, formerly in the possession of the Montacutes, Earls of Salisbury, Sæc. XIV., 35l. Josephus in French, printed on vellum (wanting 9 ll.), Paris, Verard, 1492, 225l. Lydgate's Story of Ædipus, MS. on vellum, fourteenth century, 17l. 10s. A Mantegna, Tabulæ Triumphi Caesaris, 1598, 16l. 10s. King James II.'s Manual of Prayers, H. Hills, n.d., 25l. 10s. Officia, &c., MS. on vellum, with thirteen finely painted miniatures, early sixteenth century, 60l. Piranesi, Vedute di Roma, 2 vols., s.d., 16l. Ridinger, Jagtbare Thiere, Der Edlen Jagtbarkheit, &c., 105l. 18s. Ledger-Book of St. Agatha's Abbey, Richmond, co. York, Sæc. XIII.-XIV., 119l. Shakspeare, Second Folio (hole in title-page and several others), 1632, 101l. Sir B. Skelton, Lieutenant of the Tower temp. James II., Original Heraldic MSS. (three), 86l. Capt. John Stevens's Journal of Travels, MS., 1690, 20l. 10s. Izaak Walton's Lives, first edition, presentation copy, 1670, 27l. Total of two days' sale, 2,748l. 5s. 6d.

#### Literary Gossip.

THE publication of the 'Victoria History of the Counties of England' is to commence in the New Year. The editors of the history of the parishes and manors of Hampshire are Mr. W. J. Hardy, F.S.A., the Rev. G. Henniker Gotley, and the Earl of Malmesbury; of Northamptonshire, the Rev. J. Charles Cox, LL.D., and Mr. Ryland W. D. Adkins, B.A.; of Cumberland, Mr. R. S. Ferguson, M.A., F.S.A., Chancellor of Carlisle; of Worcestershire, Mr. J. W. Willis-Bund, M.A., F.S.A.; of Hertfordshire, Mr. William Page, F.S.A.; of Bedfordshire, Mr. F. A. Blades, M.A.; of Nottinghamshire, Mr. W. P. W. Phillimore, M.A.; of Middlesex, Mr. W. J. Hardy, F.S.A.; of Lincolnshire, Mr. William Page, F.S.A.

MESSRS. SMITH, ELDER & Co. will publish immediately an illustrated library edition of Mr. Sidney Lee's 'Life of Shakespeare.' The frontispiece is a reproduction of the poet's tomb in the original colours. Six portraits of Shakespeare are given, two of which are in photogravure. There are also photogravures of Burbage, Alleyn, Lord Southampton, and Queen Elizabeth in 1592 (from Lord Dillon's picture). The illustrations in the text, which number eighty-four, include, besides portraits and topographical views, facsimiles of rare title-pages, of signatures of Shakespeare's kindred, of the Quiney letter which was addressed to the poet in 1598, and of Shakespearean forgeries by Ireland and Collier. Among the illustrations of Elizabethan London appear reproductions of Norden's very rare engraving of London Bridge in 1597, and Kip's engraving of a triumphal arch under which James I. and Shakespeare passed

in 1604. The text of this edition of Mr. Lee's book embodies a few corrections and additions. The cover of the volume reproduces a design of English workmanship of the sixteenth century, from a rare binding in the British Museum.

THE selected portion of the bequest of the late Mr. Floyd is now on view at the London Library—partly, perhaps, as a hint to other possible donors. At his death some months ago Mr. Floyd was one of the oldest members of this useful institution, and he collected chiefly books of topographical and genealogical interest. He does not appear to have been unpleasantly particular about the condition of his books, as some of the most valuable are imperfect. Still the bequest will be much appreciated. Mr. Floyd, we believe, was originally in the coal trade, out of which he is said to have amassed considerable wealth.

MR. CHARLES EASON, chairman of Eason & Son, Limited, died in Dublin last Sunday, aged seventy-six. In his early days he was with Messrs. J. F. Shaw & Co., of Paternoster Row, but entered the service of Messrs. W. H. Smith & Son in 1852 as manager of the bookstall business at the Victoria Station, Manchester, and was promoted to the management of their Irish business in Middle Abbey Street, Dublin, in 1856. He acquired this, and started independently as Charles Eason & Son, Limited, in 1888. He possessed conspicuous capacity for business, and proved himself generous and just in all his dealings. He accidentally broke his arm some weeks ago, but although he seemed to be making a rapid recovery, unfavourable symptoms made themselves evident about a fortnight ago, and he gradually grew weaker and weaker.

MR. HENRY FROWDE will issue in January next an edition of the Hexateuch in two quarto volumes, the first containing a full introduction and elaborate tabular appendices, and the second giving the text of the Revised Version, displayed in a novel manner so as to distinguish at a glance the constituent documents, and furnished with copious references and carefully written foot-notes. The editors are Messrs. J. Estlin Carpenter and G. Harford-Battersby, who have been assisted by other Oxford scholars.

SIR W. B. RICHMOND will contribute to the *Nineteenth Century* an article on the smoke nuisance in London and the means of abating it.

A DESCRIPTIVE catalogue of manuscripts relating to Wales preserved at the British Museum has been compiled by Mr. Edward Owen, of the India Office, for the Cymmrodorion Society, by whom it will be issued almost immediately. The Society has also decided to utilize its new edition of Gildas (which, as already announced, is being prepared by Prof. Hugh Williams, of Bala) so as to inaugurate a series of mediæval and pre-mediæval writers on the history and legendary antiquities of Wales.

DURING the forthcoming session papers will be read before the Bibliographical Society by Mr. Cyril Davenport, 'On Leathers used in Bookbinding'; by Mr. Sidney Lee, 'On some Undescribed Copies of Shakespeare's First Folio'; by Sir E. Maunde Thompson, 'On the Forms of



Letters in English Manuscripts A.D. 700-1400'; by Mr. R. S. Faber, 'On Printing in Sicily'; by Mr. Robert Proctor, 'On the Earliest Greek Types'; by Mr. Charles Welch, 'On the Sir Thomas More Collection at the Guildhall Library'; and by Prof. Ferguson, 'On Reisch's "Margarita Philosophica."'. Mr. Davenport's paper, which is to be read on November 20th, deals with the question, lately raised, whether the leathers used of late years in bookbinding, especially those with the prettiest colours, can be expected to last.

THE Hon. J. Fortescue, already known for his 'History of the Seventeenth Lancers,' has been engaged for some years on the first two volumes of a 'History of the British Army,' which Messrs. Macmillan & Co. hope to publish. The present instalment brings the story down to the Peace of Paris in 1763, and the book will reach 1870 in two more volumes. Mr. Fortescue's aim has been to dwell on such points and incidents as were essential to a coherent sketch of the growth of our military system, but he has found room to treat of the political relations between the army and the country. The work is illustrated by maps and has plans of battles specially prepared.

MESSRS. GRENFELL AND HUNT, whose new volume of *Oxyrhynchus papyri* has just appeared, have also prepared for publication the theological portion of the fine collection of Greek papyri formed by Lord Amherst of Hackney. The two most important texts in the volume, which is to be issued next spring, are part of the lost Greek original of the 'Ascension of Isaiah' and a metrical hymn of the age of Constantine. Messrs. Grenfell and Hunt have in the meantime left for Egypt to resume their researches.

AN educational conference at Bangor has confirmed a resolution recently passed at Cardiff to establish a new Welsh Language Society, in place of the old Society for the Utilization of the Welsh Language. A committee has been appointed to draw up a systematic scheme of teaching, on the basis of giving general instruction to children under the age of seven in the language spoken by their parents.

THE election of a lady to a research fellowship in the University of Wales is in accordance with the original charter of the University, which precluded all distinctions of sex. The new fellow is Miss Beatrice Edgell, M.A., Lecturer in Philosophy at Bedford College, London.

A NEW wing and a chapel have now been added to the Bangor Training College. As a result of liberal endowments it is found that students can be lodged and boarded at this college for about six shillings a week.

MISS ANNA SWANWICK, who died last week, was widely known by her translation of *Æschylus*, and also by her versions of 'Faust' and 'Egmont.' She was an active friend of the higher education of women, and gave munificently to all institutions destined to promote it that seemed in need of aid. She was a pleasant talker and an excellent hostess.

MR. JUSTICE NORTH's decision in the case of Mr. Lane's reprint of Lord Rosebery's

speeches has been reversed by the Court of Appeal. Of course the *Times* will carry the matter to the House of Lords.

A 'MEMOIR OF FATHER REECE,' the old Methodist minister, who was twice President of the Conference, has been written by Mr. R. Denny Umlin, the author of the 'Life of Wesley' published by the S.P.C.K. It will be issued shortly, with three contemporary portraits, by Mr. Elliot Stock.

THE leading serial in *Chambers's Journal* for next year will be Mr. William le Queux's new novel, entitled 'Of Royal Blood: a Story of the Secret Service,' which will open with the January part, issued about December 21st. Amongst the subjects for articles already arranged for this periodical are 'Reminiscences of Gladstone,' by W. Sidebotham, of the *Globe*; 'Richard Cromwell,' by Sir Richard Tangye; 'Nursing in West Africa,' by Miss M. Kingsley; 'Home Decoration,' by Mrs. Talbot Coke; 'Scotch Sport Highland Prosperity,' by Augustus Grimble; 'Venezuela Waterways,' by Major Stanley Paterson; 'Unpublished Letters of Thomas Carlyle to Robert Chambers,' by his grandson C. E. S. Chambers; 'Mystery of Shakespeare MSS.,' by Alexander Cargill; 'Distinguished Edinburgh Dogs,' by Miss Eve Blantyre Simpson; 'Women and Exercise,' by Ernest M. Low, &c., with stories and novelettes by well-known writers. The December number of *Chambers* will be an extra Christmas number, and besides the usual instalment of articles will contain stories by Tom Gallon, F. Arthur Barry, Ricardo Stephens, T. W. Speight, E. F. Rocke-Surridge, and E. H. Beaman.

A CANADIAN Correspondent writes:—

"Mr. Goldwin Smith and his wife left Toronto on the 11th [October]. They are off to winter in Naples, and will gradually follow spring back here, arriving amongst us again the end of May."

THE Swiss have lost one of their most promising historical scholars by the death of Dr. Rudolf Maag, at Zurich, on October 30th, in his thirty-fourth year. He was the successor of Dr. Tobler at the Berne Gymnasium, and was held in high estimation as a teacher. But his best energies were devoted to his labours on the 'Quellen zur Schweizer Geschichte,' published by the Allgemeine Geschichtsforschende Gesellschaft der Schweiz, with a subvention from the Federal Government. One volume under Maag's editorship appeared some time ago, and he was at work upon a second when he was struck down in 1898 by the malady of which he has since died.

THE death is announced of Dr. Robinet, the assistant keeper of the Bibliothèque Carnavalet and the author of several books on Danton, for whom he entertained a profound admiration. He was a friend of Comte, and one of his executors. Some years ago he met with a bad fall, and never recovered the shock.

THE Parliamentary Papers of the week include the Education Report for 1898-9 (2½d.); Intermediate Education, Ireland, Commission, Miscellaneous Appendix to Final Report (3s.); and Universities (Oxford and Cambridge) Act, Statutes for Brasenose, Worcester, and Pembroke (Oxford) (3d. each).

## SCIENCE

*Memoirs and Correspondence of Lyon Playfair, First Lord Playfair of St. Andrews, P.C., G.C.B., LL.D., F.R.S.* By Wemyss Reid. (Cassell & Co.)

IN this interesting volume the labour of the biographer has been considerably lightened by the fact that, throughout a large part of the work, Lyon Playfair has been allowed to tell the story of his own life in his own words. Although he never kept a regular journal, he was induced by his family and by some of his intimate friends to write, rather late in life, a sketch of his career, recording personal recollections of the people with whom he had been associated. This autobiography, written at irregular intervals as time permitted, is by no means a complete record of his life and work; but though fragmentary, it forms an excellent basis for a memoir, and where the record is imperfect, Sir Wemyss Reid steps in and supplies the deficiencies with considerable judgment.

It is clear that Playfair expected that these reminiscences would be made public. "If they are ever published," he says,

"my only apology is that they may form some encouragement to others who, like myself, have had in early life few friends and no influence, to believe that their future position depends upon themselves, and not upon their surroundings."

Here he seems, as was, perhaps, not unnatural, to undervalue the nature of his environment. Whilst awarding to Playfair the fullest credit for having made the best possible use of his opportunities, the memoir itself shows that, as a matter of fact, he was singularly fortunate in many of the circumstances by which he was surrounded. His biographer, indeed, admits that he was "exceptionally fortunate" in the period over which his work extended. The events of that period included the Great Exhibition, the rise of the Science and Art Department, and the spread of technical education in this country—events which were precisely of such a character as to give Playfair ample scope for the play of his happy combination of scientific knowledge and administrative ability. Such powers would, no doubt, at any time have found appropriate outlets; but surely no time could have been better fitted to the man than that in which his lot happened to be cast.

When Lyon Playfair commenced his career the modern science of organic chemistry was just dawning in Germany, and he had the advantage of learning the latest methods of research in a German laboratory. By the advice of Thomas Graham, with whom he had been working in Glasgow and in London, he went to Giessen in order to profit by the inspiration of the illustrious Liebig. Never was a more lucky step taken. The subject on which Liebig was then engaged was just the subject to win English sympathy. At that time he was preparing his work on agricultural chemistry, and, anxious that his views should be extended to England, he secured Playfair's services as translator. Playfair thus became identified with the new departure in science—the application of

chemical principles to the advancement of agriculture—and he returned to England as an apostle, bringing his master's teaching to his farmers. Many of the great landowners felt that the young man from Giessen possessed scientific knowledge which was translatable into agricultural profits, and as science thus meant improved land and heavier crops, they welcomed him. When Liebig visited this country in 1842 he made what Playfair has described as "a sort of triumphal tour," and during this tour he was the conductor and interpreter of the German philosopher.

Some time before Liebig's visit, Playfair had been introduced, through the influence of the geologists De la Beche and Buckland, to the notice of Sir Robert Peel, and this introduction proved to be a turning-point in the career of the young chemist, for, impressed by his ability, Peel dissuaded him from accepting a professorship in Canada, which had been offered to him by Faraday, and soon afterwards entrusted him with various official investigations. Here is Playfair's sketch of his distinguished patron:—

"The impression which he made upon me is very different from that which is generally entertained of the great Prime Minister. Usually he is represented as stately, reserved and unyielding. I always found him dignified, frank, courteous, and full of kindness. It is true that even in his own house he was the statesman, absorbed in his work during the hours which he devoted to it. But when these were over he was the most genial of hosts and the most delightful of companions. His fund of anecdote was inexhaustible, and his retentive memory brought it to bear in all conversations. After my first visit I often went to Drayton Manor, and not infrequently visited at Whitehall Place. In the last years of his life he encouraged my visits to him there, and told me never to accept an intimation at the door of 'not at home' without sending up my card. I had been with him nearly an hour on that fatal morning, the 22nd June, 1850, when he was thrown from his horse."

Fortunate in his introduction in early life to Peel, Playfair was still more fortunate in his subsequent introduction, through Sir Robert, to the Prince Consort. Playfair's great opportunity came with the Exhibition of 1851. In the previous year, when the Exhibition scheme seemed doomed to failure through lack of support among our leading manufacturers, Playfair was appointed in a confidential capacity, so as to form a connecting link between the Royal Commission and the Executive Committee, two bodies between which there had unfortunately grown up a want of confidence.

Playfair did much, by addressing meetings in the principal manufacturing centres, to influence public opinion in favour of the Exhibition. By his unremitting attention to the details of organization, and by his wide acquaintance with technology, he gradually became a confidential adviser of the Prince Consort. Whenever difficulties arose with the juries, Playfair was certain to appear as mediator, and as his visits generally suggested that something had gone wrong, he was nicknamed the "Stormy Petrel."

A man of sound judgment, with considerable diplomatic tact and persuasive power, coupled with unflinching good humour, Lyon Playfair was throughout life an acceptable arbitrator, and his good offices were fre-

quently in request in the settlement of conflicting interests. When irritation arose between the French and English Governments with reference to the Paris Exhibition of 1855, he was sent over as peacemaker, and successfully accomplished his mission. Nor should mention be omitted of the part which he took, not long before his death, in connexion with the Venezuelan dispute. Having married an American lady for his third wife, he became deeply interested in the relation of this country to the United States, and his negotiations with Mr. Bayard contributed indirectly to the settlement of the difficulty. In many other ways in the course of his long life Playfair was of service to his country, even when we knew it not. With reference to certain educational and sanitary reforms forty years ago, his biographer says that "to the world at large he was then, what he remained largely to the end, the man behind the scenes."

Perhaps the most striking characteristic of Playfair was his great capacity for work. Robust in constitution and buoyant in spirit, he never lost time by vital depression. His warmest admirers could scarcely call him a great original investigator; yet few scientific men have been more useful in their day. Natural sagacity, wealth of knowledge, placidity of temper, and a power of ready expression contributed to make him a valuable member of numerous commissions and committees. His versatility, too, was remarkable. A scientific expositor, an advocate of technical education, a sanitary reformer, a courtier, a political economist—in each of these characters he was decidedly successful, whilst in combining them all he was probably unique. After acting for years as a Gentleman Usher at Court, he obtained a chemical professorship; and the courtier passed to a laboratory in Edinburgh. Then he aspired to a Parliamentary career, and the Professor returned to London and took his seat in Westminster, holding at various times the offices of Postmaster-General, Chairman of Committees, and Vice-President of the Council. In his day he played many parts, and, notwithstanding their occasional incongruity, played them all creditably. In his estimate of Lyon Playfair, Sir Wemyss Reid uses language which is extremely judicious:—

"The man.....never rose to that dazzling eminence which justifies the world in describing a human being as supremely 'great.' He did not pretend to the genius which lifts a few men high above their fellows. It cannot be affirmed that he was one of the great figures of his generation. Yet his life, though it was lived without ostentation and without parade, was undoubtedly one of the fullest and most useful lives of his time. It was emphatically a life of work, and of work not for the accumulation of wealth or the achievement of fame, but for the acquiring of truth and for the service of his fellow-men."

There are, it may be added, a few errors in the spelling of the names of scientific men. The proofs ought to have been read by somebody conversant with the history of science, and such misprints as "Sir Everard Horne" for Sir Everard Home should not disfigure these pages. Two excellent portraits of Lyon Playfair embellish the volume.

*The Geography of Mammals.* By W. L. Slater and P. L. Slater. (Kegan Paul & Co.)—Mr. P. L. Slater has, during the last forty years, rendered so many services to zoology that it is difficult to speak of this book as it should be spoken of, consistently with the respect and admiration that we have for his achievements. But the truth must be told. And, first of all, we must say that there was no need for the book at all. We can find no point in which it is superior to Mr. Lydekker's excellent 'Geographical History of Mammals,' published as late as 1896, and in one very important point it is inferior: the Messrs. Slater practically make no use of the palæontological results of the last quarter of a century, so that their arguments are based more on empirical data than on sound reasoning. Mr. W. L. Slater's half of the book was first published in 1894-7, and has not been brought up to date; for example, Mr. Lydekker's book is not mentioned in the bibliography, nor do his memoir or those of Ameghino or Moreno on South American fossil mammals receive any recognition by name. Another striking fault is the difference in the names applied to the great groups and to the genera of mammals by the two authors, a fault of a kind which makes this book quite useless to an undergraduate student. It is needless to pursue this subject further; but, in the interests of scholarship, we must protest against Mesirenica being the form of a word meaning mid-Pacific.

*The Routes and Mineral Resources of North-Western Canada* (Philip & Son) is the title of a compilation which E. Jerome Dyer has made with care and filled with information which is much in request at present. The compiler's object is to enable those who wish for particulars about the new gold-bearing region in North-Western Canada to peruse such as are perfectly authentic. Five pages are filled with a list of the authorities. Mr. Dyer does not confine himself to the Klondyke district; but he treats of the province of Ontario and many other highly mineralized and imperfectly known regions of the Dominion. Canada is rich in nickel, a metal which is as much to be desired as fine gold. The demand for it increases. It is of great value in forming a compound with steel in the production of plates for men-of-war. The chief supply comes from New Caledonia. Mr. Dyer truly says that the deposits of nickel on the north shore of Lake Huron are much more accessible than those of the French colony in the Pacific; but he ought to have added that the difficulty of working the Canadian deposits is not lessened by their greater proximity to Europe. As a whole, his book is worthy of praise, being a mine of information and having two excellent maps.

#### SOCIETIES.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 1.—Dr. W. de Gray Birch, V.P., in the chair.—A paper was read by Mr. C. H. Compton 'On the Recent Discoveries at the Tower of London.' He said these discoveries were made last spring in the course of excavations for the new buildings for the use of the garrison, and include a quantity of stone, lead, and iron shot embedded in masonry; a flask of wine, supposed to be canary; many paving tiles, a block of Roman masonry, and four lengths of the flue of a hypocaust. At the time of the discovery it was suggested that the shot were relics of Sir Thomas Wyatt's rebellion in the first year of Queen Mary's reign (1553), but an examination of the contemporary historians, Holinshed, Grafton, and Stow, shows conclusively that Wyatt never attacked the Tower, and that Harrison Ainsworth's account in his 'Tower of London' of the siege by Wyatt was purely imaginary, and that the shot were more probably the result of the attack on the Tower by the Earls of March, Salisbury, and Warwick in 1460, during the Wars of the Roses. The latter supposition was rather strengthened by an examination of one of the cast-iron shot (brought with some of the other relics for exhibition), which bears, sunken within a circle, but somewhat defaced, the letter H surmounted by a crown. This might identify the



shot as belonging to the reign of Henry VI. The shot is of cast-iron, about the size of a cricket ball. The Roman remains discovered were partly on the site of the Cold Harbour Tower, on the south-west side of the White Tower, and taken in conjunction with the portion of the Roman wall which was discovered near in 1881 on the south-east, are a valuable confirmation of the tradition that there was a Roman occupation of the site of the present Tower of London. The relics were found at a depth of 9 ft. 6 in. below the surface, and about 16 ft. west of the White Tower.—Mr. Allen S. Walker read a paper upon the Guildhall Porch, in the course of which he said a Guildhall was thought to have been in existence in the time of Edward the Confessor; if so, it was situated most probably in Aldermanbury, where the Guildhall was prior to the fifteenth century. The arms of the Confessor figure in the crypt and porch of the Guildhall. The present building was commenced in 1411, and completed in 1437. The porch was built in 1425-6. The Great Fire of 1666 left the walls of the great hall standing; also the porch, which is a fine specimen of Perpendicular Gothic, having panelled walls and groined and vaulted roof, the filling in between the ribs being of chalk. The bosses at the intersections of the ribs bear the arms of Edward the Confessor and Henry VI. At the present time the porch may be seen in much the same condition as it was left after the Great Fire, the stonework showing distinctly the marks of the flames. It is to be hoped that the contemplated "restoration," at an estimated cost of 2500*l.*, will not obliterate these interesting memorials. It is said that during the fire the interior of the porch burned "like a bright shining coal, as if it had been a palace of gold, or a great building of burnished brass."—Mrs. Collier submitted for exhibition a boxwood nutmeg grater, nicely carved in the form of a lady's shoe, the sole being of metal, forming the scraper. It is of foreign make, and of the latter half of the last century.—The Hon. Secretary announced that Mr. C. Lyman had accepted the office of Hon. Treasurer of the Association vacated by the resignation of Mr. Blashill.—The Rev. H. J. D. Astley gave a brief *résumé* of the antiquarian discoveries during the recess.

**ARCHÆOLOGICAL INSTITUTE.**—Nov. 1.—Sir H. H. Howorth, President, in the chair.—Mr. C. J. Prætorius exhibited a bronze celt found in the parish of Llangefni, Anglesey. It was discovered by a ploughman in 1856. There is no ornament or design on this implement; the only unusual point is that it is somewhat larger and heavier than many others of this type.—Mr. R. E. Gooden exhibited photographs of remains of pile dwellings at Hedsor, Buckinghamshire, and briefly described the work of excavation which was carried on this year.—Judge Baylis, treasurer of the Inner Temple, read a paper on two doorways and a fragment of a staircase and arch recently found in the east wall of the inner buttery of the Inner Temple, supposed to be part of the building occupied by the ancient order of Knights Templars, and called the "Novum Templum." He exhibited plans and photographs made by Mr. Frederick Downing, surveyor of the Inner Temple, to illustrate his paper.—Mr. F. J. Haverfield contributed a paper 'On the Sepulchral Banquet on Roman Tombstones.' The origin of the relief can be traced far back beyond Greece. A relief found in the Euphrates valley by Sir Henry Layard shows the King Assurbanipal reclining on a couch and holding in his hand a cup; in front is a small round three-legged table, near his feet is his queen seated in a chair, and at either end of the relief are servants waiting upon him. This form of relief was adopted by the Greeks for funeral monuments; but it is doubtful whether they interpreted them as banqueting scenes from real life, or as a funeral banquet, or as a banquet in Hades. From Greece this kind of relief passed to Italy, and diffused itself over the Roman world. Mr. Haverfield mentioned that many of this type found in Africa include figures of women reclining on the couch, and that those from the Rhine, Danube, and Britain are closely connected with the army, and largely, though not exclusively, used for the tombstones of women; but he was not able to explain why this form of relief was specially chosen for the tombstones of females. The conventional type of the Romans resembling the Assyrian original is a remarkable instance of the permanence of detail which must have lasted in Asia and Europe for at least a thousand years. Mr. Haverfield also contributed a short paper on a Roman charm from Cirencester.—Mr. W. H. St. John Hope, Mr. G. E. Fox, and Mr. Talfourd Ely took part in the discussions on these papers.

**PHILOLOGICAL.**—Nov. 3.—Rev. Prof. Skeat, President, in the chair.—The Hon. Secretary stated that on the 31st of March last the debt on the Society's 'Oxford English Dictionary' was over

61,000*l.*, and that the forthcoming part of the Society's *Transactions* for last season would be issued next week.—The paper read was 'An Examination of Two Recent Theories of Metre'—those of Mr. B. Bridges and Prof. Skeat, by Dr. J. B. Mayor, being a chapter of the new edition of his well-known work on English metre. Dr. Mayor objected to Mr. Bridges's using the term "elision" to signify that nothing was cut off or not pronounced, and to cover cases of slurring and trisyllabic feet. In 'P. L.', x. 927,

That cruel ser (pent. | On me | exer | cise most, a species of elision. Mr. Bridges admits only lines with four or three stresses. Yet 'P. L.', ii. 621, Rocks, caves, | lakes, fens, | bogs, dens, | and shades | of night,

has eight stresses. He will not admit extra-metrical syllables in the middle of the line in 'Samson,' yet one is clear in 'S. A.', 748,

Out, out, | byæ | (na: | these are | thy wont | ed acts. He turns

Let us not | break in | upon (him into a four-foot trochaic. Dr. Mayor objected to Mr. Bridges's use of the word "fictions" as applied to Milton's blank verse. He examined some of Mr. Bridges's scannings of his own prose-verse lines:—

Never do I go out, however early in the morning. But here | I see | you dig | ging, hoeing, | or at all | events, | &c.

He cut up some of Mr. Bridges's prose into lines that scanned as well as his so-called verse:—

To-day | the life | in the earth | will crack | my jaws, | A few | more rumb | les like that | will draw | the cel (lars; and concluded "that Mr. Bridges's stressed line is of little value as a help to the understanding of metre. A line is not necessarily rhythmical when it accords with the system, nor unrhythmical when it disagrees with it; and it is of no use for discriminating the different kinds of verse." Dr. Mayor then objected to Prof. Skeat's system of scansion in the Society's *Trans.*, 1897-8, and charged it with separating naturally associated syllables and joining together alien syllables, thus:—

Each-in. his-narrow. cell. for-ever. laid Left-the. warm-precincts. of. the-cheerful. day, instead of

Each. in-his-narrow-cell..... Left. the-warm-precincts-of-the-cheerful-day. Dr. Skeat's system does not allow of a foot like "No more," or of a line with six or eight stresses. It cannot deal with a line like Tennyson's

Galloping of horses over the grassy plain. It breaks down with a regular anapaestic line, and it would run

Not a drum | was heard, | not a fu | neral note into Not. a-drum-was heard-not a-funer. al-note.

Dr. Skeat, too, denies the existence of dactylic metre in English, notwithstanding Tennyson's "Half a league, | half a league," Hood's "Take her up | tenderly," Heber's "Brightest and best," and Byron's "Bright is the | diadem, | boundless the | sway a."

**ROYAL INSTITUTION.**—Nov. 6.—The Duke of Northumberland, President, in the chair.—The following were elected Members: H.H. the Thakore Saheb of Gondal, Mr. G. F. Barrett, Mr. J. B. Broun-Morison, Mr. A. H. Savage Landor, and Mr. T. C. Porter.

**SOCIETY OF ENGINEERS.**—Nov. 6.—Mr. J. C. Fell, President, in the chair.—A paper was read by Mr. Sherard Cowper-Coles 'On the Electrolytic Treatment of Complex Sulphide Ores.'

**SOCIETY OF BIBLICAL ARCHÆOLOGY.**—Nov. 7.—Prof. A. H. Sayce, President, in the chair.—Mr. F. Legge, one of the delegates of the Society, read a Report on the Twelfth Congress of Orientalists held at Rome, from the 3rd to the 15th of October.

**HELLENIC.**—Nov. 2.—Prof. Sayce, V.P., in the chair.—A paper by Signor L. Savignoni was communicated 'On Representations of Helios and Selene.' Two vases at Athens were described: (1) A lecythus from Eretria (black figures on red ground), with Heracles threatening Helios—the first moment in the story told by Pherecydes of Heracles's journey to Erytheia, when he received the golden cup of Helios as a reward for not attacking him. Helios is represented in his chariot to the front, rising from the sea, and Heracles, crouching on a rock, regards him with wonder. The type is a combination of two separate archaic motives: the chariot of Helios rising from the sea, and the armed Heracles crouching. Technically, especially in the manner in which the transparency of the water is indicated, the vase resembles another lecythus from Eretria (Ulysses and Sirens, *Journal*

*Hellen. Stud.* xiii. pl. 1), and these two as well as two others (Ulysses at Circe's court, Heracles and Atlas, *ibid.*, pl. 2, 3) are probably all from one workshop. (2) A bell-crater of the end of the fifth century, with Selene in a biga conducted by Hermes; the goddess is distinguished by the lunar disk between two stars. The type of Selene in a chariot, and not on horseback, is found at all periods. Hermes apparently accompanies her as the giver of sleep.—A discussion followed, in which Sir H. Howorth, Sir John Evans, Prof. Ernest Gardner, and the Chairman took part.

#### MEETINGS FOR THE ENSUING WEEK.

- Mos. Royal Academy, 4.—'Demonstrations: Trunk,' Mr. W. Anderson.
- London Institution, 5.—'The Tower of London,' Mr. H. B. Wheatley.
- Surveyors' Institution, 8.—President's Address.
- Geographical, 8.—President's Address: 'Travels in Bokhara,' Mr. W. Rickmers.
- Tues. Institution of Civil Engineers, 8.—'The Waterloo and City Railway,' Mr. H. H. Dalrymple-Hay; 'The Electrical Equipment of the Waterloo and City Railway,' Mr. B. M. Jenkin.
- Zoological, 8.—'Field Notes on the Site Back of the Cay Colony,' Mr. F. Vaughan Kirby; 'The Scorpions, Pedipalps, and Spiders from Tropical West Africa contained in the Collection of the British Museum,' Mr. R. I. Pocock; 'Notes on a Second Collection of Batrachians made in the Malay Peninsula and Siam,' Mr. Stanley S. Flower.
- Wed. Microscopical, 7½.—'Exhibition of Foraminifera,' Mr. A. E. Bland.
- Meteorological, 7½.—'The Diurnal Variation of the Barometer in the British Isles,' Mr. H. H. Curtis; 'Note on Earth Temperature Observations,' Mr. G. J. Symons.
- Society of Arts, 8.—Address by Sir J. W. Barry.
- Folk-lore, 8.—'Preliminary Religion,' Mr. R. R. Marett.
- Entomological, 8.
- British Archaeological Association, 8.—'A Ramble in Devon,' Mr. T. Cann Hughes.
- Thurs. Royal Academy, 4.—'Demonstrations: Trunk and Upper Extremity,' Mr. W. Anderson.
- Royal, 4½.
- Historical, 5.
- London Institution, 6.—'Music in its Relation to Painting and Poetry,' Mr. G. Leasing.
- Linnæan, 8.—'The Comparative Anatomy of Certain Species of Encephalartos, a Genus of Cycadaceae,' Mr. W. C. Worsley; 'A Collection of Brachyura from Torres Straits,' Mr. W. T. Calman.
- Chemical, 8.—'The Chlorine Derivatives of Pyridine: Part IV. Constitution of the Tetrahydrochloropyridines,' Messrs. W. J. Bell and F. W. Dootson; 'Japconite and the Alkaloids of Japanese Aconite,' Messrs. Wyndham R. Danstan and H. M. Read; 'The Determination of Transition Temperatures,' Dr. H. M. Dawson and Mr. F. Williams.
- Institution of Electrical Engineers, 8.

#### Science Gossip.

**LORD RAYLEIGH, F.R.S.**, Professor of Natural Philosophy in the Royal Institution, has been selected for the award of the Copley Gold Medal of the Royal Society, the highest scientific distinction, it may be said, that it is in the power of the Society to bestow. The medal is given in recognition of Lord Rayleigh's brilliant and, in many respects, unequalled investigations in mathematical and physical science. The presentation will be made at the anniversary meeting of the Royal Society on Thursday, the 30th inst.

The following is a list of those who have been recommended by the President and Council of the Royal Society for election into the Council for the year 1900 at the anniversary meeting on the 30th inst.: President, Lord Lister; Treasurer, Mr. A. B. Kempe; Secretaries, Sir Michael Foster and Prof. A. W. Rücker; Foreign Secretary, Dr. T. E. Thorpe; other members of the Council, Mr. H. T. Brown, Capt. E. W. Creak, Prof. J. Dewar, Prof. E. B. Elliott, Dr. H. F. Gadow, Prof. W. D. Halliburton, Prof. W. A. Herdman, Sir John Murray, Sir Andrew Noble, Prof. A. W. Reinold, Dr. G. J. Stoney, Mr. G. J. Symons, Mr. J. J. H. Teall, Prof. J. J. Thomson, Prof. E. B. Tylor, and Sir Samuel Wilks.

The course of Christmas lectures for young people at the Royal Institution will this year be delivered by Prof. Vernon Boys. The subject will be 'Fluids in Motion and at Rest.'

THREE small planets are announced as having been discovered by Prof. Max Wolf and Herr Schwassmann at Königstuhl, Heidelberg, on the 27th ult.; but it is as yet uncertain whether they are all really new.

PROF. S. NEWCOMB has been elected President, and Prof. G. C. Comstock, Secretary, of the recently established Astronomical and Astrophysical Society of America.

AN amusing piece of weather-report gossip is contained in the last issue of the *Journal of the Royal Geographical Society*, where it is stated, under the 'Geographical Literature of the Month,' that

"the official meteorological observer at Hongkong complained to the American authorities of the Philippines because the Jesuit observatory at Manila telegraphed warnings of typhoons to Hongkong. This, it appears, was held to be contrary to international courtesy, which forbids a scientific institution to predict storms in any country except that in which it is situated; and the Jesuits were accordingly forbidden to announce the routes of approaching typhoons in Hongkong and Singapore."

FINE ARTS

CHRISTMAS BOOKS.

THE text of *The Pilgrim's Progress from this World to the Next which is to Come*, &c., by J. Bunyan (Arnold), is printed from the early editions. There is but one illustration, and that is a poor affair, but the typography is excellent, the marginal notes are rubricated, and the pages exhibit the proper abundance of capitals and duplication of the final consonants to suit the archaic look of the volume; as a whole it is creditable to Mr. and Mrs. C. R. Ashbee. Even the too light white binding is a touching effort of Mr. Ashbee's zeal.—*Gulliver's Travels*, by J. Swift, illustrated by H. Cole (Lane), is a less serious attempt to produce a colourable imitation of the style of the original. It is a comely book in its way. The most welcome of its novelties Mr. Cole has supplied in the form of a body of excellent cuts which are truly illustrative, full of character, and replete with Swiftian humour and those quaint as well as profoundly sardonic touches in which "Gulliver" excels. The chief difficulty the illustrator has to deal with when he sets about making his designs is that he must needs observe those prodigious differences of scale which exist, on the one hand, in delineating the Lilliputians, and, on the other, the Brobdingnagians. Swift, of course, dealt with these matters so completely and successfully that to differentiate his scales it will not do merely, so to say, to reverse the telescope of our fancy at will. For example, take Gulliver's account of his rescue at sea when adrift in the big box; he was picked up by that "honest, worthy Shropshire Man," the skipper, by name Mr. Thomas Willocks, into whose cabin he proposed his box should be conveyed, although it was about twelve feet wide. Some of the crew laughed at the notion, and others concluded the wail was mad, and well they might; but the incident is so wonderfully told that we actually share the impressions of the narrator, with them attain to Brobdingnagian dimensions, and look upon mankind as a race of pigmies. In differentiating his figures and their surroundings Mr. Cole has failed, but otherwise nearly all his designs are first rate, from the frontispiece, which is a portrait à la mode of Swift in an oval frame standing on a pedestal, held up by a faun and backed by the figure of a masked king. There may be a witty touch in the satirist's nose being out of drawing, as is often the case in cuts of Gulliver's day. Most of the faces of the large and little people, their expressions and their attitudes, are all one could wish for. The sages of Laputa are touchingly true. In characterizing the Houyhnhnms Mr. Cole is wholly at sea, and no wonder, but he triumphs in delineating Yahoos. The text has been bawdylized.

*Elen's Babies*, by J. Habberton, with illustrations by E. Roos (Grant Richards), is a comely reprint. Miss, or Mrs., Roos's cuts are decidedly clever, and their slightness is largely compensated for by spirit and aptness.—*Baby's Biography*, by H. N. M., illustrated by V. R. Prince (Simpkin, Marshall & Co.), is to be commended to young ladies who have just become mothers. Here are pages duly decorated with flowers printed in colours, and comprising ruled spaces for entries devoted to all the important episodes of the offspring's career from that of birth to

that of majority or marriage, including the subject's weight annually recorded; christening; "first crawl" (!), with vouchers of the performance of the feat; "engagement," with signatures of the happy pair; to say nothing of school reports and pantomimes. There is no room for a cloud or trouble of any kind.—There is a good deal of life, and plenty of oddities, in *The Story of the Seven Young Goslings*, by Mr. L. Housman, illustrated by M. Dearmer (Blackie & Son). The cuts, some of which are large, are printed in colours. It is a capital book, and carries a whole sheaf of morals, so artfully concealed as to resemble the sugar-coated pills of infancy.—*The Cat and the Mouse*, illustrated by A. B. Woodward (same publishers), is a terrible legend decorated with most lively designs, all touching upon high social politics and moralities, and not unamusing.—*The Sculptor Caught Napping*, from designs by J. E. Cook (Dent & Co.), illustrates certain ancient rhymes with designs en silhouette, laborious and very "German," so that they might as well be cut out in white or purple paper as printed in their present form. Beyond their characteristic neatness and labour, we see no particular merit in them. Silhouette cutting is one of the easiest of artistic (!) tricks.—*Excellent Jane, and other Stories*, pictured by G. Charlton (Sands & Co.), comprises trivial rhymes and coloured cuts caricaturing, it would seem, the extravagant costume and queer legs of some ugly children and women. Apart from this, the things are "smart" and cleverly coloured.—*The Little Browns*, by M. E. Wotton, illustrated by H. M. Brock (Blackie & Son), is a sort of domestic epic, involving accounts, crammed with moving incidents, concerning a wonderful family, who are called by Providence to attend to the bringing up of their own happy-go-lucky parents. These juvenile worthies are themselves taken in by a burglar by profession, who is leagued with the family butler, and who, having designs upon the plate, presents himself as an expected uncle from Australia. Two of the children advance to the rescue, defeat the robbers, and cover themselves with glory. This tale, though somewhat goody, is not a bad one as such books go, but the best thing in it is Mr. Brock's part—the spirited, neat, and firmly drawn cuts, every line of which is true and has been carefully and skilfully taken from nature.—*Really and Truly*, by Mr. E. Ames (Arnold), contains verses accompanied by large coloured illustrations by Mrs. E. Ames. The one suit the other, and many children may be amused by both—when they cannot get better.—*Rag, Tag, and Bobtail*, by E. Farmiloe, has verses by W. Parnell (Grant Richards). Whether the social ways of the purlieus of White-chapel in their unreformed state are desirable subjects for illustrations in colours is not for us to decide, but it concerns us to say that the "Bob-tail" element is well developed in this work, and as to rags, if salvation is to be found in them, then Miss Farmiloe is justified. Miss Parnell's verses are not nearly so good. On the other hand, the meanness and ugliness which pervade the artist's studies from the youthful population of the East-End are really not wholly true to the life. Squalor abounds in Bethnal Green, no doubt, but mere vulgarity is not the leading characteristic. Miss Farmiloe is, however, entirely and thoroughly wise in making her 'Tag, Rag, and Bobtail' full of life, bright and as happy as children ought to be, with many a gleam of love and generosity.

As no author's name is attached to the translation just published by Mr. John Lane of *A Hundred Fables of La Fontaine*, we conclude that in his estimation the illustrations are the main feature of the book. They are by Mr. Percy J. Billingham, and are certainly good and likely to be appreciated by children, but the fables will please them too. It is by no means easy to translate La Fontaine really well,

but this English version runs smoothly and well, and is, on the whole, fairly close to the original.

MINOR EXHIBITIONS.

THE event of the week is the opening to the public, at the Continental Gallery, New Bond Street, of Mr. C. Sainton's collection of silver and gold point drawings and pictures in oil and water colours. The former two methods are so little practised now that, on this account alone, these charming studies are worth studying, while the artist's devotion to the beauty of form, his sympathy with refinements of expression and graceful movements, and his unusual technical skill, impart extraordinary attractions to the works before us. Observers who recognize the fact that neither gold nor silver point drawing admits of the least rubbing out, change, nor emendation, and that a line once made cannot be altered, will appreciate the power required for delineating in a forthright manner the beautiful faces, nude forms, dainty attitudes, and movements of Mr. Sainton's nymphs and fairies, for it is in fairyland that he has usually found his subjects. For instance, in *An Idyll* (No. 3), a large work slightly tinted, a graceful and slender nymph sits upon the margin of a lake under "immortal boughs" and pipes till she has allured to her feet the swans who glide through the rosy mist. Almost as perfectly idyllic is *Melodie* (6), an oil picture of which the motives are not less poetical; but it approaches nature more closely in the solidity and firmness of its flesh, in the greater rosiness of the flesh tints, the strength of the colouring, and the brightness of the atmosphere. The designs in gold and silver point are distinguished by a Greek-like purity of style, a delicacy of finish which has extended even to the smallest details, and the lovely modelling of the contours. *Anemone* (1), *Summer Cloud* (10), *Early Blossoms* (32), and *Spider's Web* (31) are silver-points; while *Titania's Messenger* (13) and *Youth* (17) are both executed with a gold stylus.

At the Fine-Art Society's Gallery Mr. A. W. Rimington has collected one hundred and thirty water-colour drawings illustrating the Mediterranean and the borders of the Adriatic. Generally, these examples are more powerfully drawn and effective, as well as more brilliant in colour, than any the artist has previously produced. The most attractive of them is *Bougainvillea Blossom* (1). The dignified picturesqueness of the *Gardens of the Palazzo Doria* is preserved in No. 6. *Near Mazerbo, Venetian Lagoons* (11), is bright, pure, and deftly drawn; an ancient arcade in sunlight is depicted in *Near Rimini* (18); a tall white tower in cool daylight, and the rushing cascade at its feet, form acceptable elements in *A Riviera Brook* (22); silvery light and abundance of delicate tones mark the distant view of *Venice from San Giorgio, Early Morning* (32). No study of the atmosphere—Mr. Rimington has greatly improved of late in this respect—is better than *Palestrina of the Venetian Lagoons* (48), which is at once fresh and delicate. Excellent, but not so ambitious, the following may also be mentioned: *Latonia di Dionisio, Syracuse* (57); *Mont Major, near Arles* (81); *The Port of Rimini* (86); *A Church of the Italian Riviera* (88), which is distinguished by its breadth and the limpidity of its purple shadows; and *Gubbio* (113), where a Prout-like touch and breadth are manifest. Other subjects were found at Pisa, Comacchio, Bastia, San Marino, Ajaccio, Sebenico, and Naples.

The Society of British Artists exhibits about four hundred works, which evince an amount of merit decidedly encouraging. It is so in direct proportion to the modesty of the painters, which seems almost unprecedented in Suffolk Street. Of those huge attempts which used to manifest the courage rather than the learning and taste of their authors, only a few encumber the walls. Although misguided



ambition set Mr. L. Watts to paint *Salammbô* (115), he did not ignore the model, whose flesh tints were, however, too much for him, while, sad to say, he gave a too faithful likeness of her face. Several landscapes deserve mention because they are less painty and opaque than the traditions of the exhibition led us to expect; among these exceptions see Mr. V. Davis's *Glimpse of the Common* (16), Mr. R. Morley's *Castle Gate, Fougères* (22), Mr. L. Rivers's *A Surrey Lane* (74), Mr. A. Ingram's *Pilot Cutter* (76), Mr. A. S. Edward's *Dunottar* (119), Mr. T. Williams's *Landing Fish* (205), and Mr. W. H. Smith's *Roughish Day on the Cobb* (311). Mr. F. S. Spinlove has lined the vestibule with a large number of full-coloured, bright, and deftly drawn cabinet sketches of land and sea views, which should be looked at with recognition of the fact that if the artist painted less he might do better than he has here. A small number of minor *genre* pieces and heads are to be found amid the wilderness of wasted efforts and imperfect training.

#### AN ANGLO-SAXON CEMETERY AT HOLDENBY, NORTHAMPTONSHIRE.

In the spring of 1864 some men digging for gravel on the side of a hill to the south of Holdenby House, or Palace, uncovered some fragments of pottery, burnt bones, and two bronze fibulae. That well-known antiquary the late Rev. C. H. Hartshorne was then rector of Holdenby; he caused several trenches to be dug in the adjoining ground, and found six skeletons, on one of which was the iron umbo of a shield. Dr. Cox, the present rector, having recently seen these old finds, recognized them as Anglo-Saxon, and the suggestive name of the field—Coneybury Hill—encouraged the supposition that here was probably a cemetery of the early Saxon settlers. Lord Annaly, the owner of the Holdenby estate, and Mr. Painter, the tenant of the farm, having given ready leave, a week's exploration of the site has been conducted by Dr. Cox. The result has been interesting, though nothing of very special moment has been discovered. Within a comparatively small area thirteen interments have been uncovered. One of these was a crushed cinerary urn, with several fragments of burnt bone and a broken bronze hair-pin, but the rest were extended interments. Contrary to the usual custom, as hitherto generally noted in such cemeteries, the bodies were not interred in any special direction; in one case a female skeleton was face downwards, and this was on the top of an earlier burial in a different direction. Three of the interments were males. One of considerable size had a small bronze clasp in three pieces on the pelvis, and just above a rough nodule of copper. Can he have been a worker in metal? By the other two were found spear-heads of iron, and over the skull of one the large sharp-pointed umbo of a shield with the iron handle beneath it.

The female interments were rich in bead necklaces. In one case fifty-eight beads were recovered, as well as fragments; of these twenty-three were glass, chiefly deep blue, twenty-eight were amber, six coloured earthenware, whilst the centre one was a large light blue of glass paste, and undoubtedly a Roman survival. Other necklaces were chiefly amber, and in one interment there was a single large bead of amber.

The bronze fibulae were singularly interesting and varied, though not yielding any of the exceptionally large or ornamented examples. They were mostly cruciform, and several of patterns not hitherto noted. In two or three instances there were three fibulae, one in the centre of the breast and the other two on the shoulders. A pair of annular fibulae were found, and several circular ones, including a pair of saucer brooches, one of which had an effective pattern still remaining. A chatelaine or girdle hanger was uncovered, bearing a knot-work pattern, as well as several small pins and ear-

scoops. The bronzes also included a variety of small waist clasps, which are not a usual feature of Anglo-Saxon interments. Several of the smaller bronzes were silvered, and one fibula had traces of gilding.

Some iron rings of various sizes were found with the female skeletons; these were probably portions of buckles. With one, near the wrist, were a number of broken pieces of ivory. Ivory is very exceptional in such finds; but there is a large brooch of ivory and bronze from Kempston, Bedfordshire, in the British Museum.

All these interments were near the surface, in no case at a greater depth than twenty inches. This shallow burial has doubtless caused many to be disturbed in the past. Coneybury Hill was under the plough for some time about a century ago, and is now deeply trenched in ridge and furrow. The diggings here have now been suspended, but they will be resumed next spring. The date of the interments may be safely assigned to the sixth century.

#### FINE-ART SOCIETY.

M. SOLOMON REINACH has been paying a visit (his first) to Ireland, particularly to study the prehistoric monuments—such as New Grange—which make that country so interesting. We may expect to hear from him on the subject in the *Revue Archéologique*.

MAJOR W. J. MYERS, of the 60th Rifles, F.A.S., who was killed in action at Ladysmith on the 30th of October, was a well-known collector of objects of Oriental art. His collection is familiar to the public from having been on loan at South Kensington Museum during the past few years, where it has excited much attention among students of art, both English and foreign. It was formed by the major personally in Egypt and the East, and comprises an exceptionally important representation of Egyptian ceramic art, the largest series of mediæval glass lamps from Cairo mosques in private hands, Persian pottery, and Damascus and Anatolian wall-tiles. Quite recently, Major Myers had acquired in Central Asia numerous examples of the celebrated faience wall-decoration from the ruins of ancient mosques in the neighbourhood of Bokhara. It is stated that Major Myers had bequeathed his entire collection to Eton College.

THE original drawings made by Jozef Israëls for his book 'Spain: the Story of a Journey,' noticed in the *Athenæum* of June 17th, together with a number of his oil paintings and water colours, will shortly be on view at the Holland Fine-Art Gallery in Regent Street.

THE death, at Bath, of Mr. William Henry Hamilton Trood is announced. He was a well-known and able painter of animals, especially dogs and cats, and he frequently chose for his subjects humorous incidents of what may be called canine and feline low life. He began to exhibit in 1879, mostly at the Academy and in Suffolk Street.

COL. W. LL. MORGAN, R.E., President of the Royal Institution of South Wales, Swansea, has been engaged for several years past on an exhaustive military and architectural survey of the various forms of fortifications, from prehistoric to mediæval, which are to be found in Gower. The results of the survey are being embodied in a volume which will shortly be issued for private circulation. The work will be illustrated with a very large number of plans of the more important remains.

MR. T. McLEAN will shortly publish a large photogravure of Mr. Caton Woodville's picture of 'The Charge of the 21st Lancers at Omdurman,' which was exhibited in the Haymarket during the last season, and is now again on view there.—Messrs. A. Tooth & Sons are preparing for publication by subscription a print of Sir L. Alma Tadema's 'Thermæ Anto-

niânæ,' which, in its finished condition, now hangs on their walls.

FRIEHR MARSHALL VON BIBERSTEIN, the German Ambassador at Constantinople, has recently "dug the first spade in the soil" at the excavation on the site of the ancient Miletus. The work is to be carried out under the direction of Dr. Wiegand, who laboured successfully at the rediscovery of the ancient Priene.

THE Society for the Preservation of Ancient German Castles, founded at the beginning of the present year, now issues a useful periodical under the title of *Der Burgwart, Zeitschrift für Burgenkunde und das ganze mittelalterliche Befestigungswesen*.

M. FERDINAND HUMBERT has finished his mural decorative pictures in the Panthéon—eight panels, on which he has given his ideas of Faith, Patriotism, the Family Tie, and Charity, and embodied them by incidents—rather pictorial anecdotes—such as the return of fishermen by moonlight, thanking God for their safety and good fortune; a family meeting in the country at sunset; and the departure for the army of a young man during snow. The panels left unfinished by M. Puvion de Chavannes have been completed by M. Cazin.

THE late Mr. Cornelius Vanderbilt bequeathed to the Metropolitan Museum of New York Turner's well-known 'Grand Canal, Venice,' which is said to have been valued at 100,000 dollars.

COUNT A. DE GUBERNATIS writes from San Remo:—

"Hitherto visitors to San Remo have lacked a place of refuge, a school, an academy, where they could cultivate their higher tastes. Now they have open to them here, in the Villa Boïdo, in delightful scenery, a studio and school of art, under the direction of an artist of the first rank, Emilio Bisi, who won the gold medal for sculpture at Berlin with his fine 'Civis Romanus sum,' which has been reproduced several times in marble and bronze. He also secured a gold medal at the Dresden Exhibition recently, where he showed his original and vigorous group 'La Sibilla.' M. Bisi excels in monumental and memorial sculpture; but he can also do light things, and models Tanagra statuettes with finesse and elegance. And his teaching is conscientious and clear-sighted. He has only been a year at San Remo, and his school of art is already much sought after by visitors. He is assisted by one who is herself not unknown in Italian literature, Madame Sofia Bisi Albini."

#### MUSIC

#### THE WEEK.

ST. JAMES'S HALL.—Herr Ernst von Dohnányi's Piano-forte Recital.

CRYSTAL PALACE.—Saturday Concert.

QUEEN'S HALL.—Richter Concert.

HERR ERNST VON DOHNÁNYI gave the first of three pianoforte recitals on Friday in last week at St. James's Hall. His programme was divided into three sections, the first of which included Bach's Chromatic Fantasia and Fugue and Schubert's Sonata in a minor, Op. 42, two of the most romantic works belonging to what is generally, though incorrectly, termed the classical period. To play Bach with feeling, yet without any trace of affectation, is no easy task; if the sentiment be ever so little exaggerated the strength and grandeur of the music suffer. Herr Dohnányi certainly did cross the border-line, yet, considering the cold manner in which Bach is so frequently rendered, the pianist erred in the right direction. His reading of some portions of the Schubert sonata disappointed us. The scherzo and the rondo were delightfully rendered, but the opening movement seemed overcharged with sentiment, albeit of the correct character and colour. From

a group of short solos we may single out the Brahms Rhapsodie, Op. 119, No. 4; Schumann's Romance, Op. 28, No. 3; and Mendelssohn's Scherzo and Capriccio in F sharp minor, as the most successful. But why did the pianist drag out the delicate Nocturne in F sharp, Op. 15, No. 2 (not Op. 14, No. 1, as marked on the programme), so that, short as it is, it became utterly wearisome? The recital concluded with two pieces by Liszt, neither of them musically interesting. The first was the legend 'St. Francis walking on the Waters,' and the second the 'Rhapsodie Hongroise,' No. 9, known as the 'Pesther Carnival,' a mere show piece. The playing of the former was extremely fine as regards both tone and technique. We know that Herr Dohnányi is an accomplished musician and a great pianist, but, with the exceptions mentioned, he was certainly not in his best form. At his second recital, next Monday afternoon, he will play Beethoven's rarely heard thirty-three 'Diabelli' variations, and we ought to have a treat. The whole programme, devoted to Beethoven, contains pieces by no means hackneyed.

At the Crystal Palace on Saturday afternoon Mr. Manns opened his programme with Schumann's invigorating Symphony, No. 1, in B flat, and he, indeed, is, of all conductors known to us, the one who gives the most sympathetic renderings of this composer's music. A 'Sevillaña, Scène Espagnole,' for orchestra, by Mr. Edward Elgar, was heard for the first time at these concerts. It is a comparatively early work, and the music, of light, popular character, is pleasing. The 'Sevillaña' was preceded by a dainty Minuet from the same pen. The latter movement, though not marked down on the programme, was given, we understand, at the request of the composer, and it certainly offered excellent contrast. Signor Busoni played Liszt's Concerto, No. 2, in a major. We have recently spoken, and in enthusiastic terms, of this pianist, and on the present occasion he confirmed our impression that as an interpreter of Liszt's pianoforte works he is *facile princeps*. Other pianists may have as great command of the key-board, but Signor Busoni excels in the pleasantness of his tone, and the delicacy of his touch, which reminds us of that of Liszt himself.

He played a group of solos, including the Chopin Polonaise in A flat, Op. 53, while by way of encore he delighted his audience with the Paganini-Liszt 'Campanella' study. Miss Lillian Blauvelt, the vocalist, was highly successful in the 'Scène d'Air d'Ophélie' from Ambroise Thomas's 'Hamlet' and in Delibes's 'Les Filles de l'air'; her rendering of Mendelssohn's 'Frühlingslied' lacked soul. A long programme concluded with 'Siegfried's Rheinfahrt,' given for the first time at these concerts.

The third and last Richter Concert took place at the Queen's Hall on Monday evening. The programme consisted of familiar Wagner excerpts, which might have been set down in chronological order, and Beethoven's 'Eroica.' The performances were excellent, and the delicate rendering of the quiet portions of the Wagner music was exceptionally fine.

The Pilgrim's song at the opening of the 'Tannhäuser' Overture and the introduction to the third act of 'Die Meistersinger' seemed to us longer drawn out than usual; slow readings, in fact, were the order of the week. The 'Götterdämmerung' March was added, by special request, to the programme, and superbly performed. There was a crowded and attentive audience. There was no announcement in the programme-book of a summer series of concerts next year, yet we feel sure that it is in contemplation.

### Musical Gossip.

To commemorate the eightieth birthday of M. Jules Rivière, an orchestral concert was given at Queen's Hall on Thursday evening of last week. The veteran musician then took leave of the London musical public, but he proposes to conduct a series of concerts at Colwyn Bay next summer. A band of some seventy instrumentalists assisted at the benefit concert, the list of pieces comprising examples of Wagner, Sullivan, Litolff, and other composers. A new vocal scene, entitled 'Endymion,' a setting of Longfellow's poem by Madame Liza Lehmann, was successfully brought forward by Miss Esther Palliser. This proved to be a genuinely melodious and tasteful piece, of refined character, and well laid out for the voice, the orchestral accompaniment, too, being appropriate and pleasing. Several well-known singers and instrumentalists rendered assistance to M. Rivière, who, considering his length of years, threw remarkable energy into his conducting of the orchestral pieces.

MR. LAWRENCE REA, an American baritone, gave a vocal recital at the Salle Erard on Thursday in last week. He has a well-trained voice of sympathetic quality. He sang songs by Scarlatti, Schubert, Massenet, and A. Hervey, three fine numbers from Von Fielitz's 'Eliland' cycle, and the interesting 'Maud' cycle of songs by Mr. Arthur Somervell. Mr. Rea's diction is clear, and he sings with breadth and feeling. This debut will no doubt prove the commencement of a prosperous career. Mr. Henry Such played violin solos, and Mr. C. W. James proved an efficient accompanist.

At Mr. Ernest Sharpe's second vocal recital at the Salle Erard on Friday afternoon, November 3rd, which unfortunately clashed with Herr von Dohnányi's first pianoforte recital, the programme included some interesting seventeenth-century Italian songs and three *Lieder* by Wilhelm Berger, the teacher of Mendelssohn, performed, according to the programme, for the first time in England.

The thirty-fourth season of the London Ballad Concerts commenced last Saturday afternoon at Queen's Hall. Three new songs were introduced, Mr. S. Liddle being responsible for a thoughtful and melodious setting of Dr. Faber's 'Pilgrims of the Night,' which was discreetly sung by Mr. Thomas Thomas. Brief snatches of patriotic ditties enliven the accompaniment to Mrs. Needham's new song, a setting of Dr. Conan Doyle's 'Who's that calling?' which is bright and pleasing. This song was cheerily rendered by Mr. H. Lane Wilson. Miss Kirkby Lunn brought forward the third novelty, entitled 'All Fools' Day,' a lively ditty from the pen of Mr. R. H. Walthew. Among the vocalists who took part in the concert were Miss Evangeline Florence, Miss Louise Dale, Miss Maud Santley, Mr. Kennerley Rumford, and the Westminster Glee Singers. Mr. Henley displayed remarkable technical facility in his violin solos.

MADAME MELBA gave a "grand" morning concert at the Albert Hall last Saturday afternoon. A Miss Lydia Illyna, mezzo-soprano, sang airs by Gluck and Gounod, and created a

favourable impression. Messrs. Ben Davies and Santley, who both appeared, were much applauded. The conductors were Signor Seppili and Mr. Landon Ronald. Madame Melba, who was in splendid voice, sang well-known songs, and encores, as at Madame Patti's concerts, were the rule and not the exception.

At the third Elderhorst Concert at the Steinway Hall on Monday evening the programme included, by way of novelty, a Pianoforte Quintet in F sharp minor, Op. 30, by Herr Carl Frühling, a composer whose name is utterly unknown to us. The quintet is light in style; the piquant scherzo we found the most attractive of the four movements. The pianoforte part was well rendered by Mr. Herbert Fryer, who also played as solo Chopin's Sonata in B minor; for the special fascination which this work exercises over pianists it is somewhat difficult to account. His interpretation, though not sufficiently subtle, deserved commendation. Mr. Francis Harford was the vocalist; in Schumann's fine song 'Belsazar' his intentions were good, but they were not realized.

THE Stock Exchange Orchestral and Choral Society commence their seventeenth season on December 6th at the Queen's Hall. The programme includes Beethoven's 'Pastoral' Symphony and Sir A. C. Mackenzie's overture 'The Little Minister,' which will be conducted by the composer. The second and third concerts will be held on February 7th and April 3rd, 1900.

MR. W. H. CUMMINGS will read a paper 'On National Music' this evening at the meeting of the Incorporated Society of Musicians, at 20, Hanover Square, W.

MR. GEORGE LANGLEY will deliver a lecture, with illustrations, at the London Institution on Thursday next, at 6 p.m., 'On Music in its Relation to Painting and Poetry.'

THE annual ballad concert in aid of the funds of the Clerkenwell Benevolent Society will take place at the Royal Agricultural Hall on Monday, November 27th. Mesdames Norcross, Helen Trust, Ada Crossley, and Hilda Wilson, and Messrs. Ben Davies and Charles Chilly, also the Meister Glee Singers and other artists, are announced.

*Apropos* of 'Tristan et Yseult,' which is now being performed with great success under M. Lamoureux at Paris, *Le Ménestrel* of November 5th gives an extract from a newspaper of September 3rd, 1863, describing negotiations between the Intendant of the Court Theatre at Dresden and Richard Wagner to induce the latter to accept the post of Capellmeister. The composer's terms were exorbitant; and yet they might have been accepted had not he further demanded that his new opera 'Tristan' should be produced without delay. "Then," remarks the writer, "his high patrons themselves recognized that he was asking the impossible, and negotiations were broken off."

*Le Ménestrel* states that the *première* of 'La Prise de Troie' at the Opera is not far off, but that the exact day has not been fixed.

HERR OTTO LESSMANN has written a special article in his paper the *Allgemeine Musik-Zeitung* of November in memory of Peter Cornelius, the gifted composer of the 'Barbier von Bagdad,' who died twenty-five years ago, on October 26th. Liszt produced that opera at Weimar in 1858, but was so annoyed at the hostile reception given to the work that he at once resigned his post of Capellmeister, and in spite of all entreaty on the part of the grand duke adhered to his decision to leave Weimar.

HERR FELIX WEINGARTNER's opera 'Genesius' has been produced at Leipzig, under the energetic direction of the composer. According to the *Musikalisches Wochenblatt* the work was well applauded, yet not with sufficient enthusiasm to lead one to expect a long run.



OWING to the continued illness of Herr Messchaert, the Messchaert and Röntgen recitals, the first of which was announced for October 31st, and postponed to November 10th, have had to be abandoned.

## PERFORMANCES NEXT WEEK.

REC.	Sunday Concert Society, 3.30 and 7, Queen's Hall.
MON.	Herr von Dohnányi's Pianoforte Recital, 3, St. James's Hall.
—	Wagner Concert, 5.30, Queen's Hall.
—	Herr Elderhorst's Chamber Concert, 8.30, Steinway Hall.
TUES.	Miss Katie Goodson's Pianoforte Recital, 3, St. James's Hall.
—	M. Moszkowski's Pianoforte Recital, 8.30, St. James's Hall.
WED.	St. James's Hall Concert, 3, St. James's Hall.
—	Messrs. Barnard's Orchestral Concert, 3, Queen's Hall.
THURS.	Curtius Club Concert, 8.30, St. James's Hall.
—	M. Busoni's Pianoforte Recital, 3, St. James's Hall.
—	Mr. E. Lies and Mr. L. Pecaik's Vocal and Violin Recital, 8, St. James's Hall.
FRI.	Madame Marchesi's Vocal Recital, 3, St. James's Hall.
SAT.	Saturday Popular Concerts, 3, St. James's Hall.
—	London Hall Concert, 3, Queen's Hall.
—	Crystal Palace Orchestral Concert, 3.30.

## DRAMA

## THE WEEK.

STRAND.—'The Wrong Mr. Wright,' a Farce in Three Acts. By George H. Broadhurst.—'The Grey Parrot.' By W. W. Jacobs and Charles Rock.

WITHIN some sixteen months Mr. Broadhurst has transferred from the American stage to the Strand three pieces of his own composition, equally frivolous, insignificant, harmless, and amusing. There is about them no pretension to dramatic quality. All have, however, certain characteristics of reckless drollery and bustle, and each has the merit of fitting to a nicely an actor whose measure has been carefully taken. In the case of 'The Wrong Mr. Wright' it is impossible to preserve an attitude of rebuke towards one who has produced—or enabled Mr. Thomas A. Wise to give us—a creation such as Singleton Sites. This worthy, supposed to be a representative American millionaire, comes to an hotel on the sea-coast of Virginia in pursuit of a fraudulent cashier. He is at the outset the "cutest" and stingiest of men. During his stay at Point Comfort he falls in love with a female detective, who takes him for his own felonious clerk, and, for the purpose of capturing him, employs all her fascinations, which, it is but justice to say, are of the most primitive kind. To these he at once succumbs, and before he accepts the hymeneal fetters which replace the steel gages originally prepared for him he has become solavishly generous that his reputed fortune will scarcely survive the strain. In all this there is not a spark of reason, and scarcely a spark of sense. See, however, this Singleton Sites as he is played by Mr. Wise, and you insist neither on reason nor sense. The character is one of the most whimsical we can recall. His cheery self-sufficiency, his aggressiveness, his insolence, his folly even, are all presented to the life, and with a ripe and rubicund humour that has not often been excelled. The other parts generally are well played, and the whole was received with much favour.

'The Grey Parrot' is adapted by Mr. Charles Rock from one of the stories of Mr. W. W. Jacobs. A sailor, jealous of the conduct of his wife during his enforced absences, brings home a parrot of superior intelligence, which he intends to place as a spy on her actions. With the connivance of friends the wife gets rid of this compromising witness by pretending that it has already informed her of the sailor's own misdeeds abroad. This bird, we were told—though since it remained mute, being covered with

a cloth, we were not in a position to judge of the truth of the assertion—was in the habit of using very bad language. Curiously enough, at the same house a parrot brought on in a scene some fifty years ago was less prudent than the present bird, if indeed it is a real bird, and on seeing the bright light and the full audience indulged in such a volley of bad language as led to its being hastily muffled in a blanket and hurried off the stage. Thus, with variations, does history repeat itself. Mr. Rock, Mr. Shelton, and a lady with the strangely compounded name Cybel Wynne, played the principal parts.

## Dramatic Gossip.

THE subject of Drury Lane pantomime will this year be 'Jack the Giant-Killer,' the exponents including, as usual during late years, Miss Nellie Stewart, Mr. Dan Leno, and Mr. Herbert Campbell. Pantomime will also be given at the Garrick, the subject being 'Puss in Boots,' with Mr. Charles Lauri as puss and Miss Lettie Lind presumably as the hero.

A FOUR-ACT drama, entitled 'In Old Kentucky,' first seen in London at the Pavilion, 6th June, 1898, by Messrs. G. T. Dazey and Arthur Shirley, was given on Monday at the Princess's Theatre. A stud of thoroughbred horses and still one more view of a racecourse constituted the principal attraction. A war drama by Mr. Shirley, dealing with the Transvaal, is said to be in preparation.

'A MIDSUMMER NIGHT'S DREAM' will, it seems certain, be the next novelty at Her Majesty's.

A SEASON of German plays will begin at the St. George's Hall, under the management of Herr Wilhelm Timm, on January 30th. The principal actors have been recruited in Berlin, Vienna, Coburg, and Meiningen.

'THE MOONLIGHT BLOSSOM' will be played tonight at the Prince of Wales's for the last time. Its place will be taken on Wednesday by the previously announced piece of Mrs. Fletcher, 'The Canary.'

'THE MODERN CRAZE,' a comedieta by Mrs. Henry de la Pasture, was the principal item in the programme with which, on the 2nd inst., Mr. W. G. Elliot opened the St. George's Hall. It is a society sketch, not altogether unlike that amusing piece of extravagance 'A Pantomime Rehearsal.' Mr. Elliot played Lord Fitzroy, an amateur author, Miss Mabel Beardsley appearing as Lady Fitzroy. Mr. George Grossmith's share in the performance consisted of a sketch entitled 'Trials of an Entertainer.'

PROF. BUCHHEIM, dating from King's College, London, writes:—

"From the last issue of your journal I see that the Elizabethan Stage Society has selected from Schiller's 'Wallenstein' the 'Piccolomini' for performance next summer, and I hope you will allow me to express my regret, for the sake of the poet, the public, and the deserving Society, at the choice of a piece which is not likely to produce any stage effect at all. It is, in fact, the least dramatic and affecting of the plays forming the brilliant trilogy, and it is but very rarely acted by itself even in Germany. Would it not have been preferable to select the last piece, viz., 'Wallenstein's Tod,' which never fails to produce the deepest impression upon the public? It may interest your readers to learn that, as the late W. J. Fox once told me, Macready had the intention of acting the part of the hero in the 'Death of Wallenstein,' and that he had studied with him the drama for that purpose; but the great actor never thought of acting the part of Wallenstein in the 'Piccolomini,' in which piece there would have been little scope for the display of his histrionic skill."

TO CORRESPONDENTS.—J. S. M.—M. P.—C. T. & Co.—E. H. B.—W. H. W.—W. S.—T. B.—received.  
F. W. B.—Too late.  
W. S. (Melbourne).—Not suitable for us.  
W. H. G.—You have obviously misunderstood the letter. No notice can be taken of anonymous communications.

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